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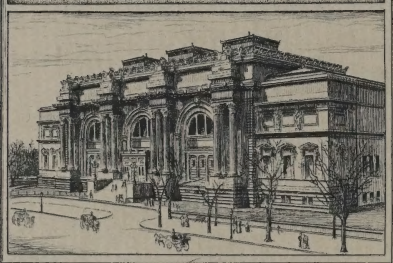

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CHINESE & JAPANESE SECTION

CATALOGUE

OF

AN EXTENSIVE AND VALUABLE COLLECTION OF

JAPANESE COLOUR PRINTS

COMPRISING A GREAT NUMBER OF FINE AND RARE

TRIPTYCHS

BY THE MOST IMPORTANT OF THE UKIYO-YE MASTERS

SUCH AS KIYONAGA, SHUNCHO, SHUNZAN, SHUNMAN AND UTAMARO,

EXAMPLES OF WORK BY ARTISTS LITTLE KNOWN, SUCH AS FUJINOBU, ENSHI, KATSUSHIGE, KIYOMASA, KUNINOBU, SEKKYO, SOGAKU, TOYOKIYO, AND OTHERS;

SOME GOOD SURIMONO,

AND

RARE AND BEAUTIFUL BOOKS

BY MINKO, MASANOBU, SHUNSHO, SHIGEMASA AND UTAMARO,

THE PROPERTY OF

SIR FRANK SWETTENHAM, G.C.M.G.

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On MONDAY, the 6th of MAY, and Three following Days,

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FOREWORD.

BEYOND the variety of artists represented and the rarity and importance of many of the pictures, the chief feature of this collection is the unusually fine condition of a large majority of the prints, especially those by the most famous masters of the eighteenth century.

The collection is also strong in Hashirakake, in bird and flower prints, and in books.

SOTHEBY, WILKINSON & HODGE.

March, 1912.

AN INDEX OF THE ARTISTS REPRESENTED,

with approximate dates of their work, where actual dates of birth and death are not known.

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CATALOGUE

OF

AN EXTENSIVE AND VALUABLE COLLECTION OF

JAPANESE COLOUR PRINTS

REPRESENTING NEARLY ALL OF THE GREAT ARTISTS OF

The Ukiyo-ye Schools,

THE PROPERTY OF

SIR FRANK SWETTENHAM, G.C.M.G.

FIRST DAY'S SALE.

MORONOBU (Hishikawa).

LOT

1 **Two Book Illustrations**: Single-page prints with text above—Women of the early Genroku period; *not signed* *c.* 1690 (2)

SUKENOBU (Nishikawa).

2 **Amusements of Women**: Ten large double-page illustrations from a book in black and white; *remounted in book form, oblong*; *not signed* *c.* 1720

KIYONOBU (Torii).

3 **Theatrical Duo**: Otani Hiroji as Genzo holding an umbrella over Nakamura Kiyozo as a Geisha, under a flowering cherry-tree; HOSO-YE, *in pink and green*; *signed* TORII KIYONOBU

KIYOMASU (Torii).

4 **Two Actors**: ICHIKAWA DANJURO as a SAMURAI kneeling before ISENO in female character, by the ENGAWA of a house with a stone istern in the background; HOSO-YE, URUSHI-YE; *signed* TORII KIYOMASU; *framed* *c.* 1725

*** A fine print in beautiful state.

5 **Ina Kari**: "Cutting rice." Two men in a field reaping, another carrying it away in sheaves at each end of a yoke, three women tying up in the foreground and a bull waiting for a load; HOSO-YE; URUSHI-YE from SHIKI NO HYAKUSHO, "Four Seasons of the Farmer," this being the third, Autumn; *signed* TORII KIYOMASU *c.* 1720

KIYOTSUNE (Torii).

6 **Otani Hiroji** as Haya no Kampei standing inside a gate and holding up one of his sheathed swords; HOSO-YE; BENI-YE *in pink, yellow and green*; *signed* TORII KIYOTSUNE

TORII SCHOOL.

7 **A Wig Seller** of the HOYEI period, a Man carrying a roofed box on his back hung round with various kinds of wigs; URUSHI-YE, *in* HOSO-YE *form*; *not signed*; *framed*

*** An interesting print in good condition.

HARUNOBU (Suzuki).

8 **The Morning Ablutions**: A semi-nude Woman seated on the ENGAWA of a house with her foot in a pan of water wringing out a cloth, and a cat watching her; HOSO-YE *form, upright*; *signed* SUZUKI HARUNOBU *c.* 1745

9 **Getting a Light**: A Corean on horseback stopping to get a light for his pipe from the pipe of the coolie who is leading the horse; HOSO-YE; *in yellow, pink and slatey blue*; *signed* SUZUKI HARUNOBU

*** From the Hayashi collection.

10 **Winter Scene**: The House of Tsuneyo Sano covered in snow and a young girl with a rush broom sweeping the icicles from the eaves; on a bench a dwarfed plum-tree in blossom, and approaching the house the fifth Hojo Shikken, Tokiyori disguised as the Abbot Saimioji; an illustration of a thirteenth century story, "The Potted Trees"; HOSO-YE, *in pink, yellow and blue, the green made by superposed colours*; *signed* SUZUKI HARUNOBU

11 **Taking the Air**: A Lady in an open KAGO placed in a field under a blossoming cherry tree, filling her pipe, and her maid stooping beside her, holding ready a lighted taper; *large size, almost square, without text; the field is a coloured wash; the background only suggested by the branch of the tree, and the flowers rendered by gauffrage; signed* SUZUKI HARUNOBU

*** In beautiful condition.

12 **A Group of Cranes**: Two standing on the sea-shore where large waves are rolling in, and one overhead flying towards them in a rosy sky, the birds mainly white, the feathers and the current in the waves rendered by gauffrage; *large size, almost square, with a poem in the sky; signed* HARUNOBU

13 **Children Quarrelling**: A party of five Boys in a room, four fighting over a SUGAROKU board and one sprawling on the ground with the ISHI scattered about; in the background a flowering cherry tree, and a cistern with dipper; *large size, almost square, without text; printed in three colours, one superposed, and a neutral wash; signed* SUZUKI HARUNOBU

14 **The Parting**: Beneath a red thatched roof of a house where tea has been served, a young girl stands watching a young man's departure, while he breaks a branch of lespedeza that strays across his path from the bush by the wayside; *large size, almost square, with poem*: "I have broken a bough of autumn lespedeza, and now it is broken it is dearer than ever"; *printed in six colours with gauffrage; signed* SUZUKI HARUNOBU *best period, c.* 1766-1770

15 **Sotoori Hime**: A celebrated Court Beauty of the 5th century who is credited with the invention of silk spinning, standing holding a Court fan, and watching a spider dropping on its thread; *medium size, upright; printed in three colours; signed* HARUNOBU

16 **Hashirakake**: Manzai Dancers. A Girl standing holding a fan inscribed BANZAI, and a man as Daikoku with his mallet; in the background Fuji; *not signed*

17 **Hashirakake**: Komachi praying for Rain. Full-length figure of a Girl under an umbrella in a rain storm beside a stream, in imitation of the story of Ono no Komachi; in her hand she holds a boat, with the magical verse of Komachi written on the sail, which she is about to launch on the water, but the rain has arrived; *signed* SUZUKI HARUNOBU; *framed*

See Illustration. Plate XVI.

18 **Hashirakake**; A Woman standing by a mosquito curtain with her hand resting on the corner rope, looking down at a cat standing at her feet; *signed* SUZUKI HARUNOBU

*** A print strongly reminiscent of Ishikawa Toyonobu.

FUJINOBU.

19 **Hashirakake**: A Travelling Dealer in ladies' combs, hair pins, etc., standing outside one of the Yoshiwara houses in conversation with an inmate behind the rails; *printed in four colours*; *signed* FUJINOBU; *framed*

*** The work of this pupil of Harunobu is excessively rare.

YOSHINOBU (Yamamoto).

20 **Theatrical Duo**: Nakamura Nakazo in male character standing outside a house, about to draw his sword on an actor of the Ichikawa School as a man on one knee in defiant attitude; *medium size, almost square, in five colours*; *signed* YOSHINOBU

*** Rare, and a fine specimen of this artist's work in his later style, very like that of Buncho.

KORIUSAI (Isoda).

21 **Hahaki-gi**, "The broom-like tree": An analogue of one of the incidents in the GENJI MONOGATARI, an OIRAN bringing a love-letter tempting a young girl who stands in a house arranging her hair pins; outside the pouring rain of the month of May; *large size, almost square*; *one of a* GENJI *set*; *signed* KORIUSAI

22 **A Winter Scene**: Inside a house a Man seated by a brazier smoking, and outside, a girl who has just stepped off the ENGAWA to brush the snow off some dwarfed trees on a low stand; *large size, almost square*; *an analogue of the story of the potted trees*; *signed* KORIUSAI

23 **Scene in a Tea-house**: A party of two Men and four Girls seated and reclining, one of the men helping a girl to SAKÉ; *a full-size oblong sheet, the first plate of an erotic album*; SHIKIDO TORIKUME JUNIBA, "A Series of Twelve Paramours"; *signed* KORIUSAI *c.* 1775

24 **Hashirakake**: Utahime of Matsuba-ya walking under a peach tree, her KAMURO by her side holding up a puppet of a boy SHOJO; *signed* KORIUSAI

26 **Hashirakake**: Ushiwaka serenading Joruri Hime, standing outside a garden gate playing a flute, the lady seated inside a house with her head resting on one hand, and her other hand on a KOTO, and her maid with a lantern going out to the gate; *signed* KORIUSAI; *framed*

27 **Hashirakake**: Illustration of a poem by Kisen Hoshi. A male Servant arranging an OIRAN'S foot in her high GETA for the parade, the umbrella lying on the ground before them; *one of a series* FURYU ROK'KASEN; *signed* KORIUSAI

28 **Hashirakake**: Illustration of a poem by Otomo Kuronushi. Boy and Girl Lovers, she seated on the balustrade of a balcony and he standing with his arm round her, a branch of peach-blossom behind them, and a river-scene background; *one of a series* FURYU ROK'-KASEN; *signed* KORIU

29 **Hashirakake**: TSURU-NO-O OF TSURU-YA with her KAMURO; *signed* KORIU

*** Somewhat mellowed by exposure.

SHUNSHO (Katsugawa).

30 **A Group of Actors**, three, standing in conversation on the landing of a staircase leading to their dressing-rooms, in ordinary attire; *full size sheet, upright, without text*; *signed* SHUNSHO

*** This is a very unusual form of print for Shunsho, and in fine state.

31 **Tsuchi-bashi Seiran**, "Clearing weather at Tsuchibashi": A man seated on the floor of a tea-house smoking, a woman at his side, and a GEISHA playing the SAMISEN; beyond the house is seen the TORII of a temple; *medium size, almost square*; *one of a set*, FUKAGAWA HAKKEI, "Eight Views of Fukagawa"; *signed* SHUNSHO

32 **Outside a Tea-house**: A Girl trying to coax a young man into the open house, and her KAMURO assisting by trying to push him in; *medium size, almost square, with a strong Harunobu influence*; *signed* KATSUGAWA SHUNSHO, *and bearing the "jar" seal*

33 **The Tea-house Ichiriki**: Okaru, caught reading Uranosuke's letter from the balcony, coming down a ladder to where Uranosuke stands more concerned with her charms than her offence; a travesty of an incident in the seventh act of the Chiushingura; *large size, almost square*; *not signed, but from a well-known set*; *framed*

34 **The Bridal Journey**: Konami and her mother Tonanse travelling from Yedo to Kyoto to find Rikiya, to whom Konami is affianced; the eighth scene of the Chiushingura; *medium size, nearly square*; *signed* SHUNSHO; *framed*

*** In fine condition.

35 **Kakogawa Honzo's Return** to his house prevents Tonanse taking her daughter's life; the ninth scene of the Chiushingura; *medium size, nearly square, finely printed with gauffrage*; *from the same set as the preceding print*; *signed* SHUNSHO

*** In beautiful condition.

36 **Ise Monogatari**, "Tales of Ise." *Two small size prints from this work, published about* 1780, *each signed*: A court lady standing beside a stream; and a girl and her lover hiding in the long grasses, while a party of men with torches are seeking for them (2)

*** In very fine state.

37 **Ise Monogatari**: A duplicate of one of the foregoing, and two other small Book Illustrations (3)

38 **An Actor** of the Ichikawa school in male character, standing in front of an open SHOJI with a pine tree outside, holding a sword over his right shoulder; HOSO-YE; *unsigned, but with the "jar" seal*; *framed*

39 **Iwai Kumesaburo** as a lady on the seashore, her overcoat embroidered with flying cranes; HOSO-YE; *signed* SHUNSHO

40 **Iwai Kumesaburo** as a woman in a garden, carrying a lantern; HOSO-YE; *in perfect condition*; *signed* SHUNSHO

41 **Otani Oniji** in male character on one knee holding a fighting cock and a closed fan.—**An Actor of the Ichikawa School** kneeling before a TSUITATE bearing the character for Long Life, looking at three rats; *both* HOSO-YE; *signed* SHUNSHO (2)

42 **Ichikawa Yawozo** in male character standing holding a stretched-out written scroll.—**An Actor of the Ichikawa School** in male character standing looking at the reflection of his own face in the water of a CHOZU-BACHI; *both* HOSO-YE; *signed* SHUNSHO (2)

43 **Hashirakake**: An Actor in male character standing with arms folded in front of a reed blind; *signed* SHUNSHO, *and sealed with the "jar" seal*; *framed*

KIYONAGA (Torii).

44 **Shiki no Hakkei**, "Eight Views of Four Seasons." Four of the set: BOSHUN NO BANSHO, "Evening Bell, Spring": A woman and a girl walking along talking to a youth carrying a branch of cherry blossom.—CHOKA NO SEKISHO, "Sunset, Summer": A woman seated by a stone lantern under a pine tree loosening her robes, and another standing talking to her.—GISSHU NO KIHAN, "Returning boats, Autumn": A young ferryman holding his boat's head against some steps where two girls are waiting to be taken across the stream.—KIKUSHU NO GOGETSU, "End of the Moon, Autumn": Two girls on an ENGAWA, one stooping with a dipper and pointing to a reflection of the moon in the water of the CHOZUBACHI; *medium size, nearly square*; *all signed* KIYONAGA (4)

*** In good state.

45 **Bando Hikosaburo** standing playing a TSUZUMI, HOSO-YE *form, printed in three colours*; and a small square print of children's theatricals, with one as the actor DANJURO; *the latter one of a set of* 12; *both signed* KIYONAGA, *c.* 1778 (2)

46 **Hinatsuru of Choji-ya** on parade, followed by her two KAMURO and a SHINZO in the rear; the Beauty turning to speak to the SHINZO, who is pointing behind; *medium size, almost square*; *one of a series* SEIRO SHIKI NO JU-NI HANAGATA, "Twelve Flower Patterns for the four seasons of the Tea-houses"; *signed* KIYONAGA

O'Brien 47 **The Pleasure Boat.** Triptych: View of a great covered pleasure boat on the Sumida River decorated with a dwarfed pine-tree and flowers, and lit by lanterns, filled by a party of joyous women, who are watching a monkey performing to a band of Geisha. In the centre of the boat three actors, the one with violet silk on his head being Iwai Kumesaburo, one of the chief of the day. Some fun is passing between the ladies and their guests the actors, and other boats are drawing near with envious women, eager to see and hear their favourites in private life; *full-size, upright*; *signed* KIYONAGA; *framed* 18

*** A charming print, in fine condition.

See Illustration. Plate I.

Ledgwick 48 **Summer Evening.** Diptych: A Noble's House and Garden, with cherry-trees and iris in bloom; a party of women leaving the house carrying refreshments and a SAMISEN for a little pleasure in the garden, and others about to follow; *full-size, upright*; *signed* KIYONAGA; *framed* 6 5-

See Illustration. Plate II.

Wilson 49 **The Gardens of the Kameido Temple**: Two ladies by the end of the wistaria trellis, one just beginning to mount the Drum bridge over the lake, and the other standing by, looking backward; *full-size, upright*; *signed* KIYONAGA; *framed* 12 10

*** In fine condition.

Stall 50 **Hashirakake**: Two fishing girls on the seashore carrying buckets of water; Fuji in background; *a beautiful example of the artist's work, in very good condition*; *signed* KIYONAGA; *framed* 7 5-

Zuegaski 51 **Hashirakake**: Large figure of Oiran, holding a fan, standing under a tree; on her head a pilgrim's hat, her KIMONO black and partly transparent; *signed* KIYONAGA; *framed* 2 2

Inada 52 **Hashirakake**: Another copy of the foregoing; *mellowed* 16

Duncan 53 **Hashirakake**: A youth with a broom resting against him reading a love letter, and a girl standing beside him covering her mouth with her sleeve and looking on; *signed* KIYONAGA; *framed* 1 2

Knight 54 **Hashirakake**: A woman standing on the bank of the Sumida River under the overhanging branch of a tree holding up her fan to shield her eyes from the sun; *signed* KIYONAGA 14

UTAMARO (Kitagawa).

Ledgwick 55 **Okita of Naniwa-ya**: Bust portrait of a little Beauty who was a great favourite of the artist, on pale yellow ground; *medium size, almost square*; *signed* UTAMARO 6

*** Very fine. From the Hayashi collection.

56 **A full-size upright diptych Surimono,** congratulating one Shurakusai of Suruga cho, Nichome, Yedo, on becoming a member of a KYOKA (comic poetry) Club, with three poems by Yomo no Akara, Sumuri Hikaru (the poet name of the artist Ippitsusai Buncho), and Yadoya Meshimori, a celebrated writer of the day, all dealing with the beauties of Tago no Ura and Mio no Matsubara. The picture is that of a family party travelling, the father and mother in KAGO, the younger women and attendants on foot; they have arrived at Tago no Ura and are pausing on the beach where Mio no Matsubara may be seen in the middle distance on the left, the peninsular of Izu stretching across the Bay of Suruga in the background, and a white Fuji behind it; *signed* UTAMARO; *publisher's sign of* TSUTA-YA JUZABRO

*** Early work, a splendid composition and rare, not recorded by Kurth.

See Illustration. Plate III.

57 **Reflected Beauty**: A bust portrait of a young woman arranging her hair, shown in a large circular mirror, the face of which has a silver ground; *full-size, upright, without background; one of the series* SUGATAMI SHICHI NIN KEISHO, "A Mirror of seven Persons hairdressing"; *signed* UTAMARO; *framed*

*** Kurth mentions this print, but does not give the title, the copy he used being cut down. A fine specimen of Utamaro's best work from his first publisher, TSUTA-YA JUZABRO.

See Illustration. Plate IV.

58 **Playing Kubibiki**: A trial of strength for the neck. Two girls seated with a long scarf round their necks so that each can pull against the other, on the right the champion of the West, Okita of Naniwa-ya, and on the left the champion of the East, Hisa of Takashima. Both are on a red rug, at the corners of which are two other girls fanning the opponents; *full-size, oblong; signed* UTAMARO

*** In fine condition.

59 **A New Year Entertainment**: Scene in a nobleman's house, a noble lady seated behind a reed screen viewing the performance of a monkey in a Nō-dance; YOKO-YE *form; one of the illustrations from* YEHON WAKA EBISU, "Poems on Ebisu" (a name for "The People"), *published in Yedo* 1786

60 **A Rain Storm.** Triptych: Under a tall tree, a mother with a babe in her arms trying to pacify another little one who is crying in fear of the thunder, and another woman holding her hands to her ears; several others collected under the tree, and two men and a woman running for shelter; *full-size upright; signed* UTAMARO; *publisher's sign of* TSURU-YA (3)

*** A singularly fine piece of work but in bad condition.

61 **Boy on an Ox**: A wood gatherer riding by a stream playing a flute; *medium-size, upright; a gradation print in black and white, signed* UTAMARO

62 **O Chiyo and Hambei**: Two celebrated lovers of Japanese story, she, half-length, by a mortar, holding a pestle, and he peeling a fruit: *full-size, upright*; *one of the series* RYUKO MOYO UTAMARO KATA, "Fashionable figures of the Utamaro pattern"; *signed* UTAMARO

63 **A Lady Artist** kneeling before a paper stretched on a board making a sketch in Kano style for a Kakemono, another lady and a child looking on; *full-size, upright, without background*; *signed* UTAMARO

64 **A Cup of Tea**: A waitress of the tea-house, NANIWA-YA bringing a cup of tea to a lady, who is standing talking to another seated on a low table; *full-size, upright*; *signed* UTAMARO

65 **Two Manzai Dancers** crossing a DOBASHI in a snow storm, the one clinging round the other, a dropped TSUZUMI on the ground, and a group of three women laughing at them, standing outside a garden gate; *long* SURIMONO *form*; *signed* UTAMARO

66 **Yukun Ne-no-hi Komatsubiki**: "Courtezans on Rat-day picking young pines" for the New Year. Two sheets of a triptych. Four of the principal TAI-YU of a house not mentioned, with their two servants, watching the two KAMURO having a tug-of-war over a small tree; *full-size, upright*; *signed* UTAMARO (2)

67 **Manzai Dancers**: Two Men, one with a fan and the other beating a TSUZUMI and dancing in a house, with two women peeping round the corner of the SHOJI; *full-size, upright*; *one sheet of a triptych*; *not signed*

UTAMARO II.

68 **Yosoi of Matsuba-ya**: Half-length figure holding a comb, beside her KAMURO, who is resting her elbows on the rim of a brazier; *full-size, upright*; *one of a series* GO-JU GINU HINA NO KASANAGI, "A pile of dresses for dolls, one over the other," otherwise "fashion plates"; *signed* UTAMARO

69 **Yoshiwara Tokei**: "The Yoshiwara Clock," OX HOUR (1 to 3 a.m.) A Woman with a lighted taper passing along a passage, and another woman's head looking round the corner of a screen.—GOAT HOUR (1 to 3 p.m.). Two women on a balcony, and a man outside with bundles of ZEICHIKU telling the fortune of one of them; *small size*; *almost square*; *both signed* UTAMARO (2)

70 **Hanaogi of Ogiya** seated by a table holding a brush; *full-size, upright*; *not signed*; *dated* TIGER 7=*7th Month* 1806

SHIKO (Momokawa).

71 **Joruri Mitate Hakkei**: "Eight Views selected from Musical Dramas." Two celebrated lovers, O Han and Choyemon, seated by the ENGAWA of a house looking on to a garden in the light of the autumn moon; *narrow* YOKO-YE *form*; *signed* SHIKO *c.* 1785

72 **Third Month.** HINA MATSURI "Doll Festival": Two half-length portraits of mother and daughter, the former holding a doll box and some branches of cherry blossom; *medium size, upright*; *one of a set* AZUMA FUZOKU GO SEKKU AWASE, "Customs of the Five Seasons in the Eastern provinces compared"; *signed* SHIKO

73 **Planting Rice.** Three women, one standing upright, the other bending down, in water, while a third stands on a raised path holding a pipe; *full-size, upright*; *title*: SAKAI SUMIYOSHI, CHIMORI KEISEI TAUYE, "Courtezans of Chimori planting Rice at Sakai Sumiyoshi"; *signed* SHIKO

74 **A Court Lady** seated on the ENGAWA of an open house with a little girl beside her, and a woman standing in the garden; *medium size, upright*; *the left hand sheet from a triptych of the Butterfly Dance*; *signed* SHIKO

75 **Seiro Bijin Utsushi Sugata**: "Pictorial Likenesses of Tea House Beauties." Yosoi of the Corner House of the Pine seated beside a screen in front of her bedding, about to write by the light of an ANDON, and another woman talking to her; *full-size, upright*; *signed* SHIKO

CHOKI (Yeishosai).

76 **A Party**: Three Women, one seated holding a SAKÉ cup, another standing, holding a SAKÉ kettle, and a third looking at the floral decorations; *full-size, upright*: *title*: FURYU SOKAKWAI, "A Refined Party" (for flower arrangement); *signed* CHOKI

*** This is the name adopted by Shiko about 1790. Prior to that time, as a pupil of Toriyama Sekiyen, he signed Shiko.

77 **Niwaka Festival**: Three Women as men wearing swords, dancing, two beating TAIKO, stage drums, and one with a fan and sign-board decorated with strips of paper; *medium size, almost square*; *one of a series*, SEIRO NIWAKA ZENSEI ASOBI, "*The flourishing amusement of Niwaka of the Tea-houses*"; *signed* CHOKI

78 **Chiushingura Hakkei**: Scenes of the Chiushingura applied to the eight celebrated views of Lake Biwa; *eight circular views, printed on medium size nearly square sheets, the ground of which is diapered by gauffrage*; *signed* CHOKI (8)

*** All in fine state.

79 **Hashirakake**: The tea-house Omi-ya, where a girl is seated in the balcony playing KITSUNE KEN, a forfeit game, with a man partly hidden by the SHOJI, through which his shadow is seen; below a waitress taking refreshments up stairs, under which are drawers, in the old style; *signed* CHOKI

YEISHI (Chobunsai).

80 **Chozan of Choji-ya** and another OIRAN whose name is not given, on promenade with the two little KAMURO walking in front; *full-size, upright, without background*; *signed* YEISHI *c.* 1795

81 **The Koto**: A lady seated on a figured rug in front of a reed blind playing the KOTO, on a pale yellow ground; *full-size, upright*; *one of a set*, FUZOKU RYAKU ROKU GEI, "An Epitome of Customs. The Six Polite Accomplishments"; *signed* YEISHI

*** A fine copy.

See Illustration. Plate V.

82 **In the Grounds of the Asakusa Temple.** Triptych: To the left two ladies and a SAMURAI leading a small boy of the same class by the hand and carrying one of the latter's swords. In the background are the heavy red lacquered beams of the temple. In the centre and right hand sheet are six women and two little girls, who play with chickens. In the background a row of stalls with customers passing to and fro in front of them; *full-size, upright*; *signed* YEISHI; *framed* (3)

83 **Ebb Tide at Takanawa.** Triptych: A boat drawn up on the sandy shore with a party of holiday folk; on the left hand sheet a man in loose attire is stooping gathering clams, a woman holds a basket full, and two others with bare feet stand by; in the centre two women, one in the boat and the other sitting on the side offering a cup of SAKÉ to a third standing, and a boy with flat fish beyond the boat; on the right a young lady in a white figured black KIMONO stands, and a servant is handing a tub of clams to another woman who is attending to the cooking; in the background on the walled river bank the booths in the grounds of the Sengaku temple; *full-size, upright*; *signed* YEISHI; *framed*

84 **A Tokugawa Princess Viewing Cherry Blossom.** Diptych: The Lady seated in her carriage in the centre handing a poem she has written to one of her ladies-in-waiting, who is squatting down holding a fan to receive it, while another opposite holds the water pot for the ink; four other attendants stand by the carriage, two in animated conversation out of sight at the rear; *full-size, upright*; *signed* YEISHI

*** In splendid condition.

85 **The Eight Beauties of Ogi-ya.** Triptych: Eight Women in two's in procession, followed by three lesser stars and five KAMURO, showing the strength of Uzayemon's Fan House in YEDO CHO, ITCHOME, "1st Street, Yedo Street"; *full-size, upright*; *signed* YEISHI

14 Macdonald

86 **Ni Yoshiwara**, "In the Yoshiwara": The New Year Promenade of a TAI-YU with her two KAMURO, one carrying a bat, and two other women; the path lined with pines and bamboo lashed together; YOKO-YE *form*; *an illustration from* YANAGI NO ITO, "Willow Silk," *really a book of Poems on Spring, illustrated by various artists*; *this one signed* YEISHI 1797

14 Balleson

87 **Hashirakake**: A Geisha standing by a SHOJI track holding a plectrum and a man reaching out from behind the SHOJI and holding her round the waist; *signed* YEISHI

10 Cappel

88 **Hashirakake**: A Lady holding a dog in her lap, seated at the tea-house Naniwa-ya, just under a lantern with fan pattern, and a waitress standing beside her; *signed* YEISHI; *framed*

KUNINAGA (Utagawa).

SHIMPAN ORANDA UKIYO.

"BIRD'S-EYE VIEWS AFTER THE DUTCH. NEW EDITION." *A series of full-size oblong prints of Foreign Scenes; signed* KUNINAGA.

8 Knight

89 "**A Castle of Babylon**": View of a flat Arch over a River, with a procession crossing from a castle on the right, and foreign ships in the river beyond, but also, very curiously, the peak of Fuji in the distance

5 "

90 "**The Colossus of Rhodes**": View of a square Harbour, with a huge figure of a man holding a club, and a vase with smoke issuing from it, his legs astride the entrance

6 Lapidge

91 "**Maracaibo in Asia**" (*sic*). View of a large Building, with two curious palm-trees facing it, and a number of Dutchmen standing about

8 Knight

92 "**Figures in a Stone-house of Europe.**" An Interior with a number of Dutchmen, one making the sign for protection against the Evil Eye, but the house is anything but European

8 "

93 "**Pointed Towers of Egypt.**" A Pyramid on the left, with cloud passing it, two curious pyramidal buildings with pennons flying on top, and Dutchmen gesticulating

UNKNOWN.

5 "

94 **Orosha jin** "Russian Man." A very curious print, being a representation of one of the guards at the Russian Embassy, with the explanation that his "gun is covered with skin or leather"; HASHIRAKAKE *form*; *not signed*

HIROSHIGE (Ichiryusai).

TOKAIDO GO-JU-SAN EKI FU KEI TSUZUKU YOKO GWA.

"DRAWN ACROSS CONTINUOUS VIEWS OF THE FIFTY-THREE STATIONS OF THE TOKAIDO." *A complete set of fifty-five Views (including Yedo and Kyoto), from the first issue of the work in two volumes of folded sheets, with all the plates in the original form before alterations were made in the blocks; full-size, oblong; each signed* HIROSHIGE, *c.* 1834.

95 **Nihon Bashi**: View of the open end of the bridge with the head of a DAIMYO'S procession crossing it, and laden coolies and fishmongers getting out of the way; two dogs on the right of the bridge

*** In later editions all the foreground is filled with figures, and the dogs, made smaller, are placed in the centre.

96 **Shinagawa** on the South-East of Yedo. View up a narrow street with houses backing on to the sea, and the tail-end of a DAIMYO'S procession going up the street; four sailing junks and others with sails furled moored in the bay

*** In later copies four figures are added to the procession, and the position of the four moored junks changed, in others the pink sky block is left out.

97 **Kawasaki**. A ferry-boat crossing the Rokugo river, otherwise known as the Musashi Tamagawa, which empties into the Bay of Yedo just below this place. Across the stream travellers are waiting to cross, in front of a little village beyond which, to the right, a white Fuji is visible; on the left, a man on a raft

*** In later issues the man on the raft disappears; the boatman, straining to turn the boat's head, faces the other way; Fuji has no key block, or disappears altogether, and the scenery in front of it is altered.

98 **Kanagawa**. View up a hillside street with houses backing on to the cliffs by the Bay of Yedo, and women trying to pull men into the tea-houses. In the bay, a moored junk in the foreground, and six rowing boats; sailing junks beyond

*** In later issues the cloud is altered to the right side; a series of posts rises in the foreground of the water, the angles of the roofs are broader, and the boat at the stern of the near junk is cut out.

99 **Hodogaya**. Coolies carrying a NORIMON across the Shinkame bridge towards the houses on the far side of the stream, and in the background a low wooded hill, with a streak of orange-coloured cloud behind it graded off into a golden sky

100 **Totsuka.** View outside the KOME-YA tea-house, where a traveller is getting off a horse on to a low bench, and a waitress stands by to receive him; over a bridge an old man is coming from the houses in the village beyond

*** In later issues great differences appear; the near side of the tea-house is boarded up, shutting out the view beyond; the man is getting on to the horse; the central trees are taken away, the tree by the bridge and the bank of the brook are entirely altered, and the deep blue streaks in the clouds are gone.

101 **Fujisawa.** View of the Temple Yugio-ji in the background on a hill covered with trees; the village below the hill with a bridge leading to it across a stream, and the usual outer TORII in the foreground; on the near bank of the stream, four blind men following each other along

102 **Hiratsuka.** The Nawate Highway through green fields, with a round-topped hill in the distance, and Fuji showing behind it out in the west

103 **Oiso.** Rain Scene. The approach to a village: a winding street with pine-trees beside the road and a bare rice-field on the left with the sea beyond; travellers passing along the road drenched with the "Tiger rain," the cold east-north-east downpour

*** In later issues the pale yellow sky and dark top are turned into blue or grey, and in some the rain-block is missing.

104 **Odawara** in Sagami. View of a DAIMYO'S party fording the Sako river, with a background of sharp-peaked hills at the base of which is the ancient castle where Uesugi Kenshin besieged Takeda Shingen

*** In later editions the outlines of the distant hills are considerably altered, and more figures are added to the two on the near bank of the river, in some cases two, and in others three more are introduced, and others are placed in the stream and on the far bank.

105 **Hakone.** View of a high peak in the mountains, and the road through a gorge being traversed by a DAIMYO'S party; on the left the ASHI NO MIZU UMI, or "water-reed lake," and a white Fuji rearing high above other peaks in an orange sky

106 **Mishima** in Izu. Mist Scene in early morning with travellers just setting forth, one on horseback and another carried in a KAGO; on the right the TORII and two stone lanterns of a temple in the mist; the foreground finely graded from a warm red into the whiteness of mist

*** In some later impressions the two houses in the centre are printed all in blue.

107 **Numazu** in Suruga. View of the village in the centre under a large full moon, and in the foreground, the road lined by firs leading thereto, with travellers passing along, the rear one carrying on his back a box with a Tengu mask, the distinctive mark of pilgrims on the way to the Shinto shrine of Kompira

Knight

108 **Hara.** View of Fuji in the early morning, with its snows lying on it like a feathered robe, in the foreground rice fields with two cranes, and two female travellers accompanied by a coolie carrying boxes, one wrapped over with a deep blue cloth — 14

Megata Ri

109 **Yoshiwara.** View of a curving road between rice fields, arched over by pine-trees, under which a man is leading a horse laden with a woman and two young people, facetiously called "The Chapel of the Three Gems"; in the distance on the left is Fuji rising out of streaked pale yellow clouds overlying Tago no ura — 1 12

*** In later issues the title is written across the top of the mountain, and there are several points of difference in both clouds and landscape.

Macdonald

110 **Kambara.** Evening snow at a hillside village, with all the houses closed in the foreground, two men toiling up hill, and one with a half-closed umbrella over his head going the reverse way — 2 18

*** A fine impression.

Knight

111 **Yui.** View from the Point at Satta-yama, looking over the Suruga bay and inland to Fuji, covered with snow in the distance — 18

112 **Okitsu.** View of a bend in the Okitsu river, showing the flat piece of pine-clad land Mio no Matsubara, with the sea and white sails beyond; in the foreground two wrestlers are being carried up the stream, one in a KAGO, and the other on a pack horse — 18

Kato

113 **Ejiri,** with a distant view of Mio Beach. View over part of Suruga bay, with a sheltered anchorage for junks in the foreground, the sea in the distance cut with stripes of white mists through which sails are showing, and a hilly coast in the background; the sunset sky is graded up to the top with a glow deepening into orange, much weakened in later editions — 1 3

Bateson

114 **Fuchu.** View of the Abe river, which is being forded by a lady in a KAGO and two women servants, one on the shoulders of a coolie, and others; coming the opposite way are a group of five men, and three others with a laden horse; in the distance mountains and low lying mist — 15

Megata Ri

115 **Mariko.** View of the Meibutsu Tea-house at the side of the road, where the chief productions of the locality are sold, two men taking refreshment, and an old woman with a baby on her back waiting on them. Beside the house a white blossoming plum tree shows its blossoms against a rosy sky, which in late issues sometimes does not appear, and in many early copies has faded out — 4 10

*** A very fine copy in the earliest state, with the name of the place written MARU-KO, a mistake very soon corrected.

Knight

116 **Okabe.** View of a road through Utsu hill, with a walled-up mountain stream dashing through it, and faggot gatherers passing along with their bundles. The hill is here a graded green on both slopes, with a deep blue sky above: in later issues the two hillsides are in different colours — 10

10 117 **Fujieda.** Scene outside a rest house, where they are changing horses and coolies and shifting the loads from one to another ; in the background a horse feeding with his nose in a tub. The ground is finely graded from a sort of wine colour in the foreground to yellow in the centre where the sunlight falls, and green under the trees in the background ; an effect neglected in later issues — Knight

12 118 **Shimada.** View of the wide bed of the Oi river, which separates the provinces of Suruga and Totomi, on the steep side in Suruga, from whence it is fordable, though dangerous, and people encamped on the sand banks waiting to be taken across — "

18 119 **Kanaya**, on the far side of the Oi river in Totomi, people crossing at the ford, the village nestling in the hills and the Sayo mountain in the distance with other peaks — Kato

19 120 **Nissaka**: View of a very steep road up the pine covered Sayo mountain, at the foot of which travellers are staying to look at a boulder of rock in the centre of the road commemorating the murder of a woman, whose ghost led to the discovery of the murderer; in the background the blue tip of another mountain against an orange sky cut with white stripes — Bateson

*** In this copy the road is yellow, in later issues it is commonly green.

18 121 **Kakegawa**: A high trestle bridge crossing a stream flowing through rice fields, where peasants are at work transplanting rice, with a distant view of the blue and grey lights and shadows of Mount Akiha. In the foreground the tops of two wayside lanterns and people crossing the bridge, while in the air are two kites, one with broken string falling — "

1 1 122 **Fukuroi**: A wayside tea-house at the edge of rice fields, with people boiling a kettle under a tree that stands by a road post, and two coolies resting — Madeline

19 123 **Mitsuke**: View of the point of crossing the TENRYU GAWA, "Heaven Dragon river," famed for its ninety miles rapids ; boats on either side of the central sand-bank, and the wooded further shore enveloped in mist — Lapidge

10 124 **Hamamatsu** in winter: A party of four coolies warming themselves at a fire in the centre beside a great tree, a traveller looking on, and a peasant woman with a child on her back crossing the bare rice field ; in the distance the towers of the ancient castle rise above the house tops out of a low-lying mist — Knight

1 1 125 **Maizaka**: View of Imaki Point in the Totomi sea, and a distant view of Fuji outlined white against an orange sunset sky ; in the foreground, the tops of sails rising from under a bank lined with young pines, the sea finely graded to a deep blue in the distance — B. Bateson

126 **Arai**: Scene of the ferry; a boat, conveying a DAIMYO across from Maizaka with striped awning round the sides, and another boat following with some of the lower class retainers; behind the village, on the further shore, some hills against an orange sky, deepening at the top into brown

127 **Shirasuka**: A View looking out on the sea at Enshiu Nada through a dip in the "Sea View Hill," along which a DAIMYO'S cortége is passing to the left, the hats of most of them only being visible; on the horizon the sky is a luminous orange tint which decomposing gives the effect of rising storm clouds

128 **Futagawa**: The road passing round a low hill covered with small pines, called the Monkey Racecourse; in the foreground, three women with their SAMISEN tied up in material are going towards a tea-house by the roadside

129 **Yoshida** in Mikawa: On the left a view of the long bridge over the Toyo river, and on the right the fifteenth century castle built by Makino Naritoki, the scene of many historical incidents, with scaffolding around it and men at work repairing its walls

130 **Goyu**: The main street of the village, with a tea-shop on the right whose "female dragons" are endeavouring to haul travellers into the house of rest, where a traveller is seated having his feet washed: on the signboards inside are the names of Jirobei, the engraver, Heibei, the printer, and Ichiryusai, the artist, and in the centre circle Take no Uchi han, the publisher of the "block"

*** Later issues leave the circle empty.

131 **Akasaka**: The quadrangle of a good-sized guest house, with a sago palm growing in the centre; on the left is a guest leaving his bath for the guest chamber, where a man and woman are serving food, and on the right the local GEISHA are getting themselves up for the evening performances

132 **Fujikawa**: The entrance to the village, with a DAIMYO procession coming round the corner of the barrier, headed by runners shouting SHITA-NI-IRO, "Get down," to the peasantry on the road side, who are obediently making SHAGAMI, while three puppies gambol unconcernedly behind them

133 **Okazaki**: View of the Ten Shin bridge over the Yahagi river, with a DAIMYO cortége passing over towards the town, and the fifteenth century castle built by Saigo Danjo Sayemon, whose towers rise beyond, in front of a blue hill cut with streaks of orange mist

*** In later impressions the red block which brightens the figures on the bridge is left out.

134 **Chiryu**: View of green fields where the principal summer horse fair is held, with a number of groups of horses tethered to stakes

*** In the early issues a long low whale-backed hill appears in the background, as in this copy.

135 **Narumi**: View of the main road, with two open shops where the ARIMATSU SHIBORI is sold, a variegated dyed cloth made in the adjoining village of Arimatsu; over the shop front on a blue fascia is the seal HIRO and the publisher's name Take no Uchi han, taken away in some later issues

136 **Miya** in Owari: Temple fête at Atsuta Daijingu, on the first "day of the goat," Jan. 11th, the shrine where the sword of Susano-o no Mikoto is venerated; two gangs of men rushing along with the ropes attached to the great DASHI or festival car past the TORII at the entrance. It being winter, two fires are burning outside the tea-houses facing the entrance to the temple

137 **Kuwana** in Ise: View of Shichi Ri Watashi, "The Seven Ri Ferry" at the mouth of the Kiso river, where it empties itself into the Gulf of Ise; two junks with sails dropped lying by the walled-up entrance to the harbour; in the distance the low coast line of Ise

138 **Yokkaichi**: View of the backwater and marshes of the Sancho river with the wind sweeping across the scene, lashing the willow branches, bowling a man's hat along an embankment, and lifting the cloak of a man crossing a plank bridge

*** A specially fine copy, with graded shadows on the cloak.

139 **Ishiyakushi**: View of the local temple on the left in a grove of trees, and two peasants working in an autumn rice field after the crop has been cleared on the right; in the background two low-lying hills, the beginnings of a larger range

*** In some later issues the blue hill at the back is left out.

140 **Shono**: The great rain storm in the mountain range dividing Ise from Omi and Iga, with the bamboos and forest trees bending low before the gale; toiling up the hill-side are three coolies, two carrying a KAGO, and two others are hurrying down, one carrying an umbrella, with the inscription of the title GO-JU-SAN TSUGI and publisher's name, Take no Uchi han

*** In later issues these characters are erased, and the varying angles of the rain are altered.

141 **Shono**: Another copy, same edition

142 **Kameyama**: View of a valley in snow, in the mountains near Suzukayama, with the ancient castle built by Seki Munekazu in the middle of the sixteenth century on the heights to the right, and a DAIMYO'S cortége climbing the hill to the gate almost hidden by the banks of snow

143 **Seki**: View of the hat shop outside a HONJIN, or hotel, where a DAIMYO on travel is staying. Some of the retainers are outside the gates ready to move off early in the morning by the light of lanterns. The ground in this copy is finely coloured where the light from the shop falls

144 **Saka-no-shita**: View of a tea-house on a "road under the mountain," or lower road, where people are admiring a lofty peak with waterfalls on the opposine side of a gorge, called FUDE SUTE MINE, "Throwing-away-the-brush Peak," an admission of failure by the artist to do justice to its beauties

145 **Tsuchi Yama**: The forward part of a DAIMYO'S cortége crossing a bridge over a leaping mountain stream towards a cluster of houses half hidden by trees in a torrent of rain

146 **Minakuchi**, in Omi: View of an open space in front of a village, where women are peeling and drying a species of gourd (Lagenaria vulgaris), the dried product called KAMPYO, being the chief output of this place

147 **Ishibe**: View of a tea-house at Me river Village, and a party of travellers stopping to watch a man dancing and holding a fan over his head; in the distance a range of hills, with the lower parts blue streaked with white mist

148 **Kusatsu**: View of a TATEBA, or stopping place for horses, and KAGO carriers, where the celebrated products of the neighbourhood are sold; in the foreground what is probably a dispatch carrier in a green covered KAGO carried by men running and one in front pulling, and a sort of family palanquin in light green carried by four men

149 **Otsu**: View of the Soii tea-house, and a man washing vegetables outside; down the main street three bullock carts laden with bales and faggots are being led. The earliest state with a faintly outlined green hill in the background on the right

150 **Kyoto**, in Yamashiro: View of the Long bridge, Third avenue, the town beyond, and a background of surrounding hills, the Kamo river showing the sand banks, which form a popular resort in the cool of the evening. The hill in the background and the bridge in brick red

SECOND DAY'S SALE.

MASANOBU (Okumura).

LOT

151 **Sakata Kinhira Niudo,** a theatrical character renowned for his great strength, reclining by a water bucket and a large SAKÉ cup; *black and white, full-size, oblong*; *signed* OKUMURA MASANOBU, *and sealed* MASANOBU; *framed* *c.* 1700

152 **The Balcony of a Tea-House** at the time of the Full Moon, a GEISHA playing the SAMISEN for the entertainment of two of the Kami of Felicity, while her attendant standing on the back of Daikoku puts a small table with offerings to the Moon God on the long head of Fukurokujiu; *from the set* HOKURI YUGEJO, "Amusements of the North Quarter"; *oblong*, YOKO-YE, *black and white*; *not signed*

153 **Yoshiwara Street Scene.** A Woman with her arms round a man trying to induce him to enter a house, and a KAMURO standing by holding her pipe in a silk case and a small parcel, *full-size, oblong*, YOKO-YE, *in black and white*; *unsigned*

154 **The Saké Drinkers**: A Man seated beside a SAKÉ jar on the edge of a lake, and two women floating a SAKÉ cup on the water, one lying smoking, and the other poleing the cup by means of a dipper; *oblong, black and white, probably from* YUKUN SUGATAMI, "A Mirror of Courtezans," *published* 1710

155 **A Yukun** lying asleep with her two little girl attendants at her feet, and a love-letter lying by her side; *oblong, black and white, probably from the same book as the foregoing*

156 **Hashirakake.** A SAMURAI with hawk on wrist; *coloured by hand*; *signed* HOGETSUDO SHOMEI, OKUMURA BUNKAKU MASANOBU SHO HITSU, *seal* TANSHOSAI

BUNCHO (Ippitsusai).

157 **The Resting Place, Kagi-ya.** A Tea house, with a girl standing under a tree and a maid bringing a present of a caged bird; HOSO-YE, *printed in four soft colours with transparent drapery on the arms*; *signed* IPPITSUSAI BUNCHO; *sealed* MORI, *his family name*; *framed*

158 **Ichikawa Yawozo** in male character standing by an arched window holding aloft a SHIMADAI with his right hand, and a closed fan in the other; HOSO-YE; *signed* IPPITSUSAI BUNCHO; *sealed* MORI; *framed*

HARUNOBU (Suzuki).

159 **Hangonko,** "Spirit returning in incense smoke." An analogue of the story of Miuraya Takao, a woman kneeling beside her bed burning a letter in a brazier, and the figure of her lover appearing in the smoke against a screen; *large size, almost square, without text*; *in brilliant colouring and gauffrage*; *signed* HARUNOBU

See Illustration. Plate VI.

160 **Boys Wrestling.** A party of five in a field with a high bank, two engaged in contest, one as umpire with a fan, and two as spectators; *large size, almost square, without text*; *printed in six colours, some of the boys in flesh tint, with bodies in relief by gauffrage*; *signed* SUZUKI HARUNOBU

*** In very fine state.

161 **Night Scene.** A Young Man standing on a fence breaking off a branch of plum blossom for his lady love, who is leaning on a garden lantern, the whole background black. Moonlight is suggested by the light on the figures and stream, but without shadows; *large size, almost square*; *one of a celebrated series* FUZOKU SHIKI KASEN, "Social Customs of the Four Seasons," *this being for the second month*; *signed* HARUNOBU; *published* 1770

See Illustration. Plate VII.

162 **A Rainy Day.** Street Scene. A Young Lady, attended by her maid who holds an umbrella over her, passing a little girl who is just opening her umbrella, and exchanging comments; beside them two dogs under the shelter of a house in the background; *one of the same set as the foregoing*; *this for the fifth month*; *signed* SUKUKI HARUNOBU

163 **Kiku Getsu,** "Chrysanthemum Month." Interior Scene, a young man who has offered his love a bucket-shaped vase full of flowers, has had his advances repulsed, and has turned to go, when the lady plucks him by the sleeve to stay; meanwhile the lovers' tiff is being watched by a jealous girl from the partially-opened SHOJI of another apartment; *one of the same set as the foregoing, this being for the 9th month*; *signed* HARUNOBU

164 **A Girl riding an Ox**, playing the flute, and a boy faggot-gatherer walking by her side ; *large size, almost square ; printed in four colours, the peculiar wash on the background decomposed, otherwise in good condition ; signed* SUZUKI HARUNOBU ; *framed*

165 **A Young Daimyo on horseback**, and a girl walking by his side shielding him with an umbrella ; *large size, almost square, without text ; printed in five colours with a wash background and impressed with un-inked pressure blocks ; signed* SUZUKI HARUNOBU

166 **The Hagi Tamagawa.** A Girl and a young man seated on a low bench covered with a red cloth, beside some tall branches of bush clover ; the girl holding a bamboo fan painted with grasses and signed HARUNOBU ; *medium size, almost square, with poem in the clouds*

167 **Hashirakake.** A Girl Musician : full-length figure, playing the bamboo flute of a KOMUSO, her citron KIMONO decorated with the dog-headed tortoises of Muko ; *a very graceful composition in four colours ; signed* SUZUKI HARUNOBU ; *framed*

168 **Hashirakake.** Picking Plum Blossom : a Girl standing on a ladder under a plum tree snapping off a branch, and a man looking into a water cistern in the trunk of an old tree ; on a wash background, the flowers showing white ; *signed* HARUNOBU ; *framed*

169 **Hashirakake.** A Courtezan seated in a cage in the Yoshiwara writing, with her TOBAKO BON before her, and two men looking at her through the bars, one hooded, half hiding his face behind a fan ; *signed* HARUNOBU

KORIUSAI (Isoda).

170 **Shirayu of Wakana-ya**, full-length figure of a lady standing looking at her two KAMURO, one of whom holds a model of a cat on a tray ; the lady has on a stamped velvet obi ; *full-size, upright ; from the series* HINAGATA WAKANA NO HATSUMOYO, "The First dyed Designs for Spring Grasses" ; *signed* BUKO YAGENBORI INSHI KORIUSAI, *i.e.* "Koriusai the retired man of Yagenbori, Yedo," *c.* 1778

*** In fine and perfect state.

171 **Chozan of Choji-ya**, full-length portrait of the lady on promenade waving her sleeve to an acquaintance, followed by her two KAMURO ; *full-size, upright ; from the same series as the foregoing, the title being in seal characters ; signed* KORIUSAI

*** An exquisite print, in beautiful condition.

172 **Sugawara of Tsuru-ya**, the Beauty seated beside a large brazier over which a kettle is being heated, one of her KAMURO making a paper boat, and the other standing by ; *full-size, upright ; from the same series as the two foregoing items ; signed* KORIUSAI

*** Discoloured by exposure.

173 **Mitsuhana of Obishi-ya**, on promenade in a rain storm, a man servant following carrying an umbrella over her, and her two KAMURO by her side under another umbrella; *full-size, upright*; *from the same series as the preceding items*; *signed* KORIUSAI

*** A good print, but the orange decomposed.

174 **Hashirakake.** A Girl seated on a horse's back smoking and a youth leading the horse through a stream, beneath a moon partly hidden by clouds; *signed* KORIU

*** Mellowed by exposure.

175 **Hashirakake.** AGEMAKI OF MATSUBA-YA standing under the lantern of a house reading a letter by a slanting ray of light that cuts across the black background, and her KAMURO waiting by her side; *signed* KORIUSAI

176 **Hashirakake.** Two Women hand-in-hand wading through a stream under the crescent moon; *signed* KORIUSAI

177 **Hashirakake.** Fukurokujiu just arisen from slumber, taking an OIRAN by the hand as she sits with her pipe; *signed* KORIUSAI

178 **Hashirakake.** Chozan of Choji-ya seated on the ENGAWA of a house, under a lantern at night time, with her KAMURO standing beside her; *signed* KORIUSAI

179 **Hashirakake.** Two Women at a well, one engaged in washing clothes whilst the other hauls up water; *signed* KORIUSAI

SHUNKO (Katsugawa).

180 **Iwai Kumesaburo.** Very fine large bust portrait of the actor as a plump female character; *full-size, upright*; *signed* SHUNKO

See Illustration. Plate VIII.

181 **An Actor of the Ichikawa School** standing on an overturned screen, on each side of which are two others with swords drawn, the one on the right being Nakamura Nakazo; *a set of three* HOSO-YE, *with dadoed background*; *each signed* KATSUGAWA SHUNKO (3)

182 **Segawa Kikunojo** as a TENNIN in the Nō called HAGOROMO, clinging to a pine tree on which she has hung her feather robe, and looking at her face reflected in water; the scene at Mio no Matsubara; HOSO-YE *form*; *signed* SHUNKO

*** A good impression.

183 **Arashi Sankatsu** in male character, in a curious conical hat, carrying a jar in a net bag on his back, and an open umbrella, under a plum tree.—**Osagawa Tsuneyo** as a woman standing beside her mirror-stand under a tree; *both* HOSO-YE; *signed* SHUNKO (2)

184 **Two Actors**; one standing beside a temple GOHOZEN under a maple tree holding a dipper; the other with a box on his back, holding a perfume box from which two birds are escaping in a thin coil of smoke; *two of a set of three* HOSO-YE; *both signed* SHUNKO (2)

185 **An Actor** as a girl holding a sprig of plum blossom; *a graceful picture in greens and pink, almost a* BENI-YE; *the background a dull grey*; *size* 12 *by* $5\frac{3}{4}$ *in.*; *framed*

KIYONAGA.

186 **A Bride** going to her husband's house accompanied by two ladies and a boy behind them; *full-size, upright, without background*; *signed* KIYONAGA *c.* 1777

*** A very fine bold print done just after the time that he broke away from the Harunobu style of background.

187 **Hanaogi of Ogi-ya** on promenade, the celebrated TAI-YU preceded by two girls of lower rank and attended by her two KAMURO; *full-size, upright*; *without background*; *one of the series* HINAGATA WAKANA NO HATSUMOYO, "The first dyed Designs for Spring Grasses"; *signed* KIYONAGA; *framed* *c.* 1778

*** This is one of the magnificent series of prints published by Yeijudo, to which both Koriusai and Kiyonga contributed.

188 **Chozan of Choji-ya**, passing under a branch of cherry blossom, in all the glory of ceremonial costume, attended by her two KAMURO; *full-size, upright*; *one of the same set as the foregoing*; *signed* KIYONAGA

*** A fine print in exquisite condition.

See Illustration. Plate IX.

189 **An Evening View.** A Man seated in a tea-house smoking, overlooking the shore of the Bay of Yedo at ebb tide, where clam gatherers are busy on the sands, a woman seated beside him holding a SAKÉ cup, and turning to speak to another woman standing behind them; *the left hand sheet of a diptych*; *one of a series* MINAMI JU-NI KO, "Twelve periods at the South," *i.e.* Shinagawa; *full-size, upright*; *signed* KIYONAGA

*** In fine state, and a beautiful piece of colour.

190 **Two Court Ladies** on the balcony of a house, with reed blinds partly drawn up, one standing, the other kneeling, looking out upon a landscape of hills with cherry and pine trees peeping up through a low-lying mist; *full-size, upright*; *signed* KIYONAGA

*** Early work, and in very good state.

191 **Niwaka Festival**: Ladies of the demi-monde in fanciful costumes in procession, and umbrella carrier and attendants with lanterns and flag; *medium size, nearly square*; *one of the series* SEIRO NIWAKA TSUKUSHI, "Niwaka in the Tea-houses, a Series"; *signed* KIYONAGA

192 **Hashirakake**: A Lady standing holding a fan, talking to her maid, who is looking after a baby playing with goldfish in a porcelain fish pond; *not signed*

193 **Hashirakake**: Two Youths as KOMOSO, the one playing the clarionet having KWAN YU embroidered on his robe, and the other with a boy on a laden ox on his robe; *signed* KIYONAGA

194 **Hashirakake**: Two Women, one looking down from a balcony on the other who is ladling water from a stone cistern and holding a bundle of paper handkerchiefs in her mouth; *signed* KIYONAGA

195 **Hashirakake**: A Sleeping Girl, her song book and SAMISEN beside her, dreams of a DOROBO (thief) who has stripped her of all her clothing but a small red petticoat; *signed* KIYONAGA

SHUNCHO (Katsugawa).

196 **Garden Scene.** Two Ladies under an umbrella by the trunk of a tall tree and a woman carrying children's toys, paper windmills, passing and looking backward; a beautiful sun-lit scene on a railed walk overlooking Shiba Akabane; *full-size, upright*; *signed* SHUNCHO; *sealed* CHURIN *c.* 1780

*** One of Shuncho's finest prints and full of the Kiyonaga influence.

197 **Ladies in the Country.** A group of three under a blossoming cherry-tree beside one of the famous ponds, one stooping to pick some red flowers growing in the grass, with her face turned towards another who is bending forward, the third looking backwards; *full-size, upright*; *signed* SHUNCHO; *sealed* CHURIN

*** Another of the delightfully bright scenes of his best period.

198 **Shiokumi,** "Carrying Salt-water." Two Women in straw skirts, with pails slung from poles on their shoulders, passing on the beach; Fuji in the distance; *small-size, almost square*; *signed* SHUNCHO

199 **Temple Visiting.** Diptych. A Group of ladies, a little girl and a toddling boy between two red TORII in the grounds of KUMANO JU-NI-SHA, "The Twelve Temples of Kumano," with an open landscape and pond; *medium size, upright*; *signed* SHUNCHO; *sealed* CHURIN

200 **Ladies walking,** one with a black hood beside a younger woman, followed by a domestic and a youth carrying a bundle; *full-size,* Comparisons for the Four Seasons"; *without background*; *signed upright, one of a series* SHIKI NO SUGATA IRO KURABI, "Colour SHUNCHO; *framed*

*** In fine state.

201 **A Little Girl's Toilette,** the child kneeling while her mother puts the finishing touches to her hair, and another lady looking on; *medium size, nearly square*; *one of a set* GO SETSU ASOBI, "Amusements of the Five Seasons"; *in graded black and white*; *signed* SHUNCHO

202 **The Seventh Month,** 7th day. Tanabata, the Weaver's Festival. Shizuka of Tama-ya with her paper handkerchiefs touching her chin, passing to the right, followed by two other women, one holding a fan, and two KAMURO one behind the other. Inset a circle of bamboo decorated with coloured papers; *full-size, upright*; *one of a set* GO-SEKKU, "The Five Festivals"; *signed* SHUNCHO

*** In very fine state.

203 **Two Celebrated Tai-yu.** Senzan of Choji-ya on the right, and Ogino of Ojiya behind her, each with her two KAMURO, a SHINZO in the rear, and a boy attendant at her side; *a full-size upright print in soft greys and wine colour on a yellow ground*; *signed* USHIDA SHUNCHO; *sealed* SHUNCHO

*** A splendid print in fine condition.

See Illustration. Plate X.

204 **Two Celebrated Tai-yu;** Another copy in fine state

205 **Chozan of Choji-ya,** the lady in full ceremonial costume on promenade with her two KAMURO, and followed by two female domestics; *full-size, upright, without background*; *signed* USHIDO SHUNCHO; *sealed* SHUNCHO; *framed*

206 **Indoor Sports.** Two Ladies and a Gentleman watching two little girls playing bouncing-ball on the ENGAWA; *full-size, upright*; *signed* SHUNCHO

207 **Hashirakake:** A Woman standing holding her paper handkerchiefs to her chin and talking with another woman kneeling, who is arranging her comb in her hair; behind them the sign of the house MAN KAME, "The Thousand Tortoises"; *signed* SHUNCHO

208 **Hashirakake:** A young Woman standing by the SHOJI track on the upper floor of a house, holding a present for the HINA MATSURI, a doll in a box marked HOMMEN-YA, a celebrated house for dolls; *signed* SHUNCHO; *sealed* CHURIN

209 **Hashirakake:** A young Woman standing on an embankment beside the Sumida river looking over a temple which lies in the hollow below, the end of whose TORII top is level with her feet; *signed* SHUNCHO; *sealed* CHURIN

UTAMARO (Kitagawa).

James

210 **A Prince's Dancing Lesson.** Triptych. In the centre, a young Prince in courtly HAKAMA and holding an open red and white striped fan is dancing, before him is seated his sword bearer, and behind, one of the ladies of the orchestra, three others of whom are on the left-hand sheet, seated in front of a five-fold screen decorated with cranes. On the right-hand sheet stands his mother and seated in front of the TSUITATE are two of her attendants; *full-size, upright*; *signed* UTAMARO

**** Unrecorded by Kurth.

See Illustration. Plate XI.

14

Kanno

211 **A Girl reading a Poem** on the Tama river. Head and shoulders only, flesh tinted outlines of face and hands; in the top corner a view of the Kinuta Tama river; *full-size, upright*; *signed* UTAMARO; *a very early impression. Framed*

4 5-

212 **A Girl holding a Mirror** for an OIRAN, who is holding a pipe in her right hand; to her left is a lacquer table, on which are smoking accessories; *full-size, upright*; *on a yellow ground*; *gaufrage on* OBI *and under* KIMONO *particularly good, colour slightly faded but otherwise in good condition*; *one of a set* MUTSU TAMAGAWA; *signed* UTAMARO. *Framed*

24 10

Madeline

213 **Hina no Matsuri.** A display of dolls set out on the girl's birthday festival on the third day of the third month, and ladies and domestics preparing the refreshments for visitors; Diptych; *full-size, upright*; *signed* UTAMARO (2)

1 10

214 **Hachijo In Takakura,** a celebrated Poetess. A Lady seated before a vase containing a SAKÉ cup and holding another up so that its red disc shows like the moon in mist, with her poem above; *full-size, upright*; *one of the series* MEIFU EIKA, "Celebrated Women's Poems," the series consisting of KWACHO FUGETSU, "Flower, Bird, Wind and Moon," this being for the Moon; *signed* UTAMARO

1 12

Vacher

215 **Hair-dressing.** A Woman seated before a mirror, and another standing behind her tying her hair in a knot; *full-size, upright, without background*; *one of the series* FURYU NANA KOMACHI, "Refined Seven Komachi"; *signed* UTAMARO

2 10

Yamanaka

216 **The Awabi Divers of Ise.** A triptych of small-sized prints in five colours. A group of seven women, three of whom have only skirts on, and two fisher children on the coast of the sea; *signed* UTAMARO *c.* 1785

1 12

Vacher

217 **The Wedding.** Two sheets of a Triptych. On the left the bridegroom is seated in front of a screen with three ladies beside him, one holding a small table, on which KOBU for good luck is placed; facing him, the bride, being introduced by her mother and a friend who has by her side the CHOSHI or double-spouted saké ladle for

1 6

LOT 217—*continued.*
filling the set of cups on the stand, and behind them a lady is bringing two bottles of SAKÉ decorated with pines, to place on the TOKONOMA as an offering to the gods; *full-size, upright*; *signed* UTAMARO (2)

218 **After the Wedding.** Triptych. In the centre panel, the bride is being divested of her ceremonial robes by two lady attendants; on the right, two lady friends are looking at her set of dresses, one for each month of the year, and on the left are arranged some of the wedding presents of which a lady is taking an inventory; *full-size, upright, printed in six colours with gauffrage, the title,* KONREI IRO NAOSHI NO ZU, "Variety of Wedding Clothes"; *signed* UTAMARO (3)

219 **A Feminine Study.** A bust Portrait of an OIRAN drawing on her SHIKAKE, and above her a vase of ZEICHIKU, or rods used for fortune telling, on the back of a tortoise of long life, with one of the SANGI trigrams and a long letter-press description; *full-size, upright*; *one of a series* KEISEI KYOCHU MI-TOSHI MITATE JOZU, "Looking into the Hearts of Courtezans, a selection by an Expert"; *signed* UTAMARO

*** Kurth does not mention this set.

220 **Gutarabei,** "Stupidity." Half-length figure of a girl who has risen with her hair awry, holding things for cleaning her teeth; *full-size, upright*; *one of a series* KYOKUN OYA NO MEGANE, "Moral teaching (as seen through) the spectacles of Parents"; *signed* UTAMARO

221 **Fudekashi mono,** "The Blundering One." Half-length figure of a woman trying to burn away with MOXA the name of a former lover tattooed on her right arm; *full-size, upright, one of the same series as the foregoing*; *signed* UTAMARO

222 **Bakuren,** "A low-class Girl." Half-length figure of a girl with bare arms and bosom holding a glass of drink up to her mouth, with a crab in the other hand, the glass printed with mica; *full-size, upright*; *one of the same series as the foregoing*; *signed* UTAMARO

KIKUMARO (Kitagawa).

223 **A Drawing Party.** Triptych. A group of nine Women and three Men in one of the Yedo streets outside the shop of Yoruzuya Hachirobei the Draper; *full-size, upright*; *signed* KIKUMARO (3)

224 **Asakusa Kwannon Kakegaku no zu,** "A View of the Votive Picture for the Temple of Kwannon at Asakusa." Triptych. TAKIGAWA OF OGI-YA seated on the left, painting the picture lying on the ground, surrounded by six companions of the Fan-house and her two KAMURO; *full-size, upright*; *signed* KIKUMARO; *framed* (3)

225 **Takigawa of Ogi-ya.** One sheet from the above triptych

226 **Hamano House, New Yoshiwara.** A Courtezan seated on the front of the house at the cherry-blossom festival, her KAMURO standing before her, and another woman kneeling behind; *medium size, upright*; *one of a series* YEDO MEISHO MITATE JU-KEI, "Ten selected Views of Yedo"; *signed* KIKUMARO; *framed*

227 **Kakemono-ye.** Tsukioka and Hinakoto of Hiogo-ya, two half-length figures of women with blackened teeth, standing looking at some object, one pulling at a handkerchief held in the teeth; *from a series* SEIRO TOJI NATORI NO KIMI, "The Reigning Beauties of Tea-houses of to-day"; *printed on one sheet*; *signed* KIKUMARO

228 **Kakemone-ye.** Segawa and Utanosuke of Matsuba-ya, the former half-length, the latter bust only, holding a SAKÉ cup; both with blackened teeth; *one of the same series as the foregoing*; *signed* KIKUMARO

TSUKIMARO (Kitagawa).

229 **Takao of Miura-ya** giving a party on the occasion of one of her patrons presenting her with new bedding. Triptych. In the centre the lady and her patron, on her right two girls playing the SAMISEN and TSUZUMI, and on the other side another woman of the house, her KAMURO and a man drinking SAKÉ; *full-size, upright*; *signed* KAIMEI ("changing the name") TSUKIMARO; *framed* (3)

*** Tsukimaro is the late name used by Utamaro's pupil Kikumaro, and here we have a print showing the change of name. Strange says that "after about the year 1796" his colour prints are signed Tsukimaro, but it was probably not until after the death of Utamaro in 1806, for he was still known as Kikumaro in 1804.

230 **Tagasode and Tsukioka** of the Tama house. A half-length of the former arranging her halo of hairpins, and a bust of the latter; *full-size, upright*; *signed* TSUKIMARO

231 **A Woman as Narihira** on horseback with attendants, Fuji in the background; *full-size, upright*; *title*: AZUMA KUDARI YATSUSHI NO FUJI. "An altered appearance going down from Fuji to the East"; *signed* TSUKIMARO

YEISHI (Chobunsai).

232 **The Good and Evil Influences.** Triptych. A Scene in the House of the Pine in the Yoshiwara, the women receiving and entertaining guests, while mingling among the company assembled are a number of tiny figures, some clothed, others nude to the waist, with bald heads and Japanese characters for faces, some urging the company on to excesses, and others endeavouring to restrain; *full-size, upright*; *signed* YEISHI *c.* 1800 (3)

*** A fine and unusual composition, exquisitely printed, with ample margins for joining together.

See Illustration. Plate XII.

233 **Writing Poems.** Triptych. A noble lady seated in a house with SHOJI open looking out on to a landscape with white sails on the horizon, around her are a party of eleven ladies, friends and attendants, some of whom are writing poems which they submit to her for approval or otherwise; *full-size, upright*; *signed* YEISHI (3)

234 **The Boat of Joy.** Triptych. A party of seven Court Ladies in a boat with the prow shaped as a peacock's head and wings, six playing various musical instruments, and the seventh holding an umbrella over a lady playing the flute in the centre; *full-size, upright*; *signed* YEISHI; *framed*

235 **Nakagawa of Matsuba-ya.** A tall willowy figure of a woman standing with her two KAMURO who are reading a scroll; *full-size, upright, from a series* MATSUBA-YA SHINTAKU MISE HIRAKI, "The newly-opened Establishment, House of the Pine"; *signed* YEISHI

236 **Takehime of Ogi-ya** on promenade with her two KAMURO following, on a grey wash background; *full-size, upright, one of the series* WAKANA HATSUMOYO, "First dyed Designs"; *signed* YEISHI; *framed*

237 **Shichi Kenjin Ryaku Bijin Shinzo Soroi**: "A series of beautiful women and SHINZO, an Epitome of The Seven Sages" (of the Bamboo Grove). Heptaptych. On each sheet an OIRAN and a SHINZO with a screen painted with bamboo in the background, on pale yellow ground. Sheet 1, Miyagawa of Matsuba-ya; 2, Momiji of Echizen-ya; 3, Shinoura of Tsuru-ya; 4, Kumegawa of Ogi-ya; 5, Hanasaki of Daimonji-ya; 6, Tokiuta of Choji-ya; 7, Mitsuhito of Hiogo-ya; *full-size, upright*; *each sheet signed* YEISHI (7)

238 **A Water Carnival.** Three ladies in a boat under the YANEBUNE TAKE, or boat curtain, with a noble's crest on it; *full-size, upright, one sheet of a triptych*; *signed* YEISHI; *framed*

239 **Hashirakake.** A Court Lady and Gentleman, the former standing and the latter seated, on a balcony, looking at a violet convolvulus (ASAGAO) growing up the house; *one of a set of* GENJI *incidents, this being* GENJI ASAGAO RYAKU: "Genji epitomised. The morning glory"; *signed* YEISHI; *framed*

240 **Hashirakake.** The Takarabune, or Ship of Good Fortune, with the Seven Kami of Felicity in it, a crane overhead, and a MINOGAME in the water; *signed* YEISHI

HOKUSAI (Katsushika).

241 **Kinryusan Nio mon.** View of the NIO gate of the Asakusa Temple, Kinryusan, with the forecourt filled with people; *full-size, oblong, one of the series* UKIYO, "Bird's-eye Views"; *signed* KATSU SHUNRO *c.* 1786

242 **Hashirakake.** Tiger under a waterfall; *an interesting example of the artist's earlier work*; *signed* KATSU SHUNRO

243 **In the Grounds of a Temple.** In the foreground a reedy pond with boats and people standing on a wooden landing stage; on the opposite bank a number of people with umbrellas passing along towards where the top of a TORII rises above the bank; *a narrow horizontal print about* HASHIRAKAKE *size*; *signed* HOKUSAI *c.* 1796

244 **The Entangled Kite.** On the left a boy with a long bamboo trying to loosen a bird-shaped kite which has got caught in a pine tree, and two women trying to pacify the angry child who has lost it; *a narrow horizontal print, about* HASHIRAKAKE *size*; *signed* GWAKIO JIN HOKUSAI *c.* 1805

245 **A Daimyo's retainers** crossing a plank bridge over a brook, one of them carrying a boy on his back, and three children seated on the further bank making merry at them; *full-size, oblong, finely printed with gauffrage*; the frontispiece to NISHIKIZURE ONNA SANJU ROK'KASEN, "Brocade Prints of the Thirty-six Poets," *by* YEISHI, *published* 1801; *signed* GWAKIO JIN HOKUSAI *c.* 1805

246 **Thinning out Iris.** A group of four women standing in a shallow pond thinning out the plants which are just coming into flower, and a man with baskets full of the plants standing on the bank, looking to the peerless mountain in the distance; *full-size, oblong, finely printed with gauffrage*; *not signed*; *framed* *c.* 1805

247 **A Court Lady** seated in front of a large circular opening through which Fuji and a plum tree in blossom are seen, with books and poem slips, about to write a poem, and two lady attendants by her side; *a narrow horizontal print*; *signed* KATSUSHIKA HOKUSAI *c.* 1807

248 **Shiokumi**: "Carrying sea water." Two women by the seashore wearing fisherwomen's straw skirts, each carrying jars suspended from the ends of bamboo rods placed over their shoulders, and an archer on one knee between them; *an illustration of an old song*; *medium size, oblong*; *signed* KATSUSHIKA HOKUSAI *c.* 1807

249 **Hina no Matsuri.** A display of dolls for the girls' festival in March, in a house with side SHOJI open showing a bit of landscape with cherry blossom, and three ladies arranging the show; *full-size, oblong*; *signed* KATSUSHIKA HOKUSAI *c.* 1809

250 **New Year's Day at the House of the Fan.** Pentaptych. On the right are the cooking stoves with men seeing to the fires, and one pausing to bandy jokes with one of the women, who is answering by her fingers; on the background of the second sheet is the great HO-HO bird, painted by Utamaro, in a recess; on the fourth

LOT 250—*continued.*

sheet is the house shrine, and below it men are engaged in feats of strength trying to pull fingers apart; on the fifth sheet is the entrance chamber and staircase; and roaming over the whole space the women of the house and their attendants in holiday costume; *full-size, upright*; *signed* KATUSHIKA HOKUSAI, *the first name in* KATAKANA; *framed* *c.* 1810 (5)

*** De Goncourt devotes a whole page to the description of this fine print. This copy is in beautiful state, with large margins for joining up.

251 **Kana-tehon Chiushingura**: "The Loyal League; a copy for imitation." Ten sheets of the set of eleven, the last missing; *full-size, oblong*; *not signed* *c.* 1825

*** As these prints, where they have any publisher's mark, bear the seal of Idzumiya Ichibei instead of that of Tsuru-ya, it must be inferred that they cannot be the first edition.

252 **Three Tanjaku.** A man standing on another's back writing on a temple pillar; *signed* ZEN HOKUSAI; A Woman holding a strip of material in a stream; and a Gardener sweeping up maple leaves; *the two latter signed* ZEN HOKUSAI I-ITZU (3)

253 **Tokaido Series.** Eight small sized upright Views of Stations on the Tokaido; *not signed, but well known as by* HOKUSAI (8)

254 **Four Surimono.** A Woman watching a hare ferrying the moon through clouds; A Female Reed Gatherer; and two others; *all signed* KATUSHIKA TAITO (4)

255 **Three Surimono.** Two forming a set—Girls playing at shuttlecock and bouncing ball; *signed* TAITO; and a Woman watching two boys playing SUGAROKU; *signed* GETTCHI ROJIN I-ITZU (3)

GAKUTEI (Yashima).

TEMPOZAN SHOKEI ICHIRAN.

"VIEWS OF TEMPOZAN," OSAKA; *a set of six full size oblong plates, the complete illustrations for the book, published at Osaka,* 1838. *Original edition. Each signed* GOGAKU.

256 **Storm in Tempozan Harbour.** A Sailing Junk nearly engulphed in a huge wave, with heavy black clouds overhead

257 **Ships Entering Tempozan Harbour.** A long line of Sailing Junks coming in from the sea, and a great sun-burst with red slanting rays against blue clouds

Joli

258 **Amayadori**: "ESCAPING THE RAIN." The front of a Temple on Tempozan, with people amusing themselves by crawling through holes in the two principal pillars for good luck. *Framed* 11

Bluett

259 **Moonlight, Suyehiro Bridge.** A great Moon in an intensely blue sky is cut by the balustrade of an arched bridge, through which a boat is passing, with pines overhanging each side. *Framed* 1

Madeline

260 **Osaka Stone Bridge** over the Agi river. View from the river mouth looking out to sea 12

Eggmbottom

261 **Niyama Hakkei**: "Eight Views into the Mountains." The Agi river with stone wall at the mouth, from whence there may be obtained eight views into the adjoining hilly country 8

Bluett

262 **Three Surimono.** Three out of a set of SUIKODEN GOKO SHOGUN, "The Five Tiger Generals of the SUIKODEN." No. 1, Kwansho holding a book; no. 2, Shinmei with a book and war hammer; no. 4, Tohei playing a flute; *signed* GAKUTEI TEIKO; *very fine work* (3) 1 18

Gregashi

263 **Three Surimono**: A Cat viewing her reflection in a lacquer toilet case; A Comparison, Beauty and Peacock; and The Woodcutter who got SAKÉ from the Yoro waterfall; *all signed* GAKUTEI (3) 3 10

HIROSHIGE (Ichiryusai).

HONCHO MEISHO.

"Celebrated Views of Japan," thirteen out of the fourteen known of this set; full-size, oblong; FIRST EDITION, *published by* FUJI HIKO; *each signed* HIROSHIGE.

Madeline

264 **Soshu. Shichi Ri ga Hama**, "The Seven RI Beach (province of) Sagami": View from beside a high hill, travellers on the Beach and a big wave curling in; Enoshima in the distance, and Fuji away in the distance 10

"

265 **Soshu. Enoshima Iwaya**, "The Cave, Enoshima (province of) Sagami": View of the entrance to the cave on the south side of the island, with pilgrims entering and a great wave curling up to the cliff 8

Moore

266 **Enshu. Akiba San**, "Akiba Mountain (province of) Totomi": View of the hillside road to the Tengu temple, lined with trees, with four stone lanterns and a TORII in the roadway 14

8 Madeline

267 **Sunshu. Fujikawa Tosen no zu,** "View of the Ferry-boat, Fuji river (province of) Suruga": Two ferry-boats passing on the river near a sandy shore covered with pines, and the great cone of Fuji rising above a line of lower hills

— passed

268 **Osaka Tempozan**: View of the mouth of the Yodo river with the Tempozan lighthouse and the hill so named, the chief entrance to the port, covered pleasure boats in the foreground, one with a great centre sail

7 Knight

269 **Sanshu. Horai-ji Giojagoe,** "Pilgrims pathway, temple of Horai (province of) Sanuki": View of a rocky hillside, with figures of Buddhas perched about and pilgrims climbing up and down; on the left a distant blue hill printed without key block

5— "

270 **Shinshu. Sarashina Tagoto no tsuki,** "Rice-field Moons at Sarashina (province of) Shinano": View of a high bare-faced cliff with tea-houses on it, and mountains beyond, under a full moon reflected in patches of water in the flooded rice fields in the foreground

4 Clarke

271 **Sunshu. Kiyomi ga Seki,** "The Barrier of Kiyomi (province of) Suruga": View of the village on the Bay of Suruga, the temple o Seiken-ji on the hill behind it, Mio no Matsubara in the distance, backed by the Kuno-zan and Fuji beyond

8 Knight

272 **Satta Fuji**: View of Fuji from the pathway up Satta-yama on the left, with the Bay of Suruga on the right

4 Madeline

273 **Hakone, Tojiba no zu,** "View of the Hot Springs, Hakone" (mountains): Two bath-houses on a walled up bank of a stream, with great boulders of rock in it; on the left a steep path up a hillside

4 Knight

274 **Sesshu. Nuno biki no taki,** "The pulled cloth Waterfall (province of) Settsu": View of a narrow cascade of five long leaps, and people coming down the hillside on the right, from tea-houses, to view the sight

2 6 "

275 **Sesshu. Nuno biki no taki.** Another copy, later edition

5— Negas Ris

276 **Sesshu. Sumiyoshi Demi no hama,** "Demi beach, Sumiyoshi (province of) Settsu": View of the Sumiyoshi light-house beside a bridge over the Yamato river running out into Osaka Bay, and a row of gnarled pine trees in the foreground

6 Knight

277 **Ama no Hashidate.** "The ladder of heaven": A narrow sandy spit covered with pine trees stretching out into Niyazu Bay in the province of Tango, and a drum-shaped buoy at the end of it

YEISEN (Keisai).

A SERIES OF YEDO VIEWS,

without title, enclosed in a black frame, with white European letters, in which the word Holland is distinguishable, for a border; full-size, upright; signed YEISEN.

278 **Yedo. Takanawa,** "The Big Tree Barrier" in the foreground and Fuji in the distance.—**Shinobazu ike, Benten,** the celebrated Lotus Pool at the Shrine of Benten.—**Rokugo no watashi:** The ferry on the Rokugo River, with Fuji in the centre distance.—**Sumida gawa:** A river scene, with white clouds of European style, rising like columns of smoke (4)

279 **Yeitai bashi:** A curving slender bridge over a broad stream, and a backwater on the right.—**Tategawa,** looking from the Ryogoku Bridge on the left.—**Seishu Kuwana Watashi:** The ferry at Kuwana, with empty boat beside a great TORII.—**Fuji from Nihon Bashi,** looking across the city of Yedo (4)

YEDO HAKKEI.

A Set of Eight Views, full-size, oblong, with titles in fan leaves of various colours, published by Yamamoto (Kiubei), of Yedo; signed KEISAI YEISEN.

280 **Uyeno-Bansho,** "The Evening Bell, Uyeno": View of the temple, surrounded by pines and cherry trees in blossom.—**Shinobu ga oka Bosetsu,** "Evening snow at Shinobu hill": View of the Benten temple and Shinobazu pond in winter, seen from the Shinobu hill, Uyeno.—**Atago san Rakugan,** "Homing geese at Atago hill": A straight canal crossed in the foreground by a path with steps leading down under a TORII.—**Sumida gawa Akitsuki,** "Autumn moon on the Sumida river" (4)

281 **Yoshiwara Yoru Ame,** "Night rain at Yoshiwara," with people traversing the road with lanterns.—**Ryogoku Sekisho,** "Sunset, Ryogoku" quarter: View of the bridge with rising full moon beyond and fireworks.—**Shibaura Kihan,** "Returning boats, Shiba Bay," with near view of Fuji encircled by a cloud.—**Nihon bashi Seiran,** "Clearing weather at Nihon bridge," with two cranes flying over the river (4)

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282 **Ukiyo Fuzoku Kodokara Awase,** "Passing World Comparisons of Children's Manners"; three sheets from a set. **The Moon:** A woman holding a child in her arms face downwards, its nearly bald head suggesting the moon, and its face reflected in a shallow fish

LOT 282—*continued.*
pond in a vessel.—**The Nightmare**: A mother looking at her child, asleep under a mosquito curtain, who, lying on his back, is dreaming of Mitsume Kozo, the three-eyed goblin, and a Kappa.—**The Happy Dream**: A mother seated mending her boy's clothes, while he, lying on his back, is dreaming of a festival, and sees the crowd carrying the HOKO or Shinto Car; *full-size, upright; each signed* KEISAI YEISEN (3)

283 **Children in Mimic Warfare.** Triptych. A country scene, with a brook under a spreading willow tree, from which red-throated birds are flying, and thirteen boys with wooden swords, poles, hobby horses, etc., disputing the crossing of the brook; *full-size, upright; signed* KEISAI YEISEN (3)

284 **The Fête day of the God**: A woman performing her morning ablutions and looking at a small temple offering of people at the shrine.—**Doll Making**: Half-length portrait of a woman making a brocade doll; from a set of TOSEI KOBUTSU HAKKEI, "Eight Things one is Fond of."—**A Woman**: Full-length figure from a set of "Modern Beauties"; *all full-size, upright; signed* KEISAI YEISEN (3)

285 **Norio no zu,** "Cooling." Triptych. Women with children seated by the side of a stream in the light of the crescent moon, with bats flying around; *full-size, upright; signed* KEISAI YEISEN (3)

286 **Imayo Hotaru Kari no zu,** "Chasing Fire-flies. The Present Style." Triptych. A party of women and children by an iris pool in the moonlight, chasing fire-flies with fans; *full-size, upright; signed* KEISAI YEISEN (3)

*** A fine and effective print, in fine state.

287 **Ryuko Ai Shitate,** "Fashionable blue made up." Triptych blue print. Three female musicians, three other women and two little girls on the balcony of a house overlooking the Sumida river at evening-time; *full-size, upright; signed* KEISAI YEISEN. *Framed* (3)

288 **Ryuko Ai Shitate**; another copy

289 **Beauties of Three Houses** at a chrysanthemum show. A Blue Triptych. Yoyo no yama, of Matsuba-ya; Komurasaki, of Tama-ya; and Hanazuma, of Ogi-ya, each with her KAMURO in attendance; *full-size, upright; signed* KEISAI YEISEN (3)

*** Fine early impressions, in fine state.

290 **Three Blue Prints**: Hanaogi, of Ogi-ya, standing beside a screen; another Beauty standing by the fenced trunk of a cherry-tree; and a third under an umbrella in a snow scene, the latter with underclothes coloured red; *all full-size upright; signed* KEISAI YEISEN. *The first of these Framed* (3)

291 **Kinryusan Temple**, the great NIO gate.—**Atago san**, a river view with flying geese; and **Sumida River**, with ferry crossing, a snow scene; *all full-size, oblong*; *signed* YEIZAN (3)

292 **Atagoyama**; tea-houses with red lanterns on the hill side, with view of sailing boats, and sparrows flying over head.—**Yeitai Bridge** from below, a junk passing through, lowering its mast; and **Asukayama**, view of people picnicing under cherry trees and two horsemen at full gallop; *all full-size, oblong*; *signed* YEISEN (3)

*** Beautiful impressions.

293 **The Re-built Temple of Sumiyoshi** at Tsukudajima, with the gifts of stone lanterns in the grounds.—**Kintai Bridge** at Iwakuni, Boshu, with its five-arched span on stone piers.—**Ichinomiya**, the castle on Suwako (Lake Suwa), viewed from a height, with Fuji in the centre distance; *all oblong, two of large size*; *signed* KEISAI YEISEN (3)

*** Fine and rare.

294 **Kegon Waterfall, Nikko**, one of the rare set **Nikko San Meisho no uchi**, "Celebrated Views within the Nikko mountains"; *full-size, upright*; *signed* KEISAI YEISEN.—**Asukayama** at cherry-blossom season; and an oblong print of Poppies and Butterfly in blue; *the two last not signed* (3)

295 **Four Surimono.** A Man holding up a girl to pick cherry-blossom; A Snake coiled round a pine tree; and two others; *three of them signed* KEISAI (4)

ARTISTS OF THE OSAKA SCHOOL.

296 **Hokushu.** Two Portraits of NAKAMURA UTAYEMON on fans, in the characters of Abe no Yasuna, and Yakampei; another half-length as Ichikawa Goyemon; and a bust Portrait of Kato Kiyomasa; *all full-size, upright*; *signed* SHUNKOSAI HOKUSHU (4)

297 **Hokuyei.** ARASHI RIKAN in the character of Danshichi Kurobei standing with his sword in his mouth looking at the blood-stains of the man he has killed; *full-size, upright*; *signed* SHUNKOTEI HOKUYEI

298 **Sadakage.** Two Blue Prints from a set SHI NO KO SHO, "Four Classes of People." The Business Woman standing beside a square night lamp; and The Artist Woman seated with a scroll of writing; *full-size, upright*; *signed* GOKOTEI SADAKAGE (2)

6

299 **Sadakage.** Triptych. FURYU HANA ASOBI, "Fashionable Flower-play." A house overlooking a garden and pond with mandarin ducks on the water, and groups of ladies employed in playing music, fishing, and hanging poem slips on flowering cherry trees; *full-size, upright*; *signed* GOKOTEI SADAKAGE (3)

Knight

13

300 **Yoshiiku.** Triptych. IMAYO NENJU GIOJI, "Fashionable Customs of the Year." Women in the Yanagi bath house, bathing for the New Year; the left hand sheet showing two of the bathers quarrelling and the male attendant coming in to see what is the matter; *full-size, upright*; *signed* ICHIYEISAI YOSHIIKU (3)

Walker

Z 432 8 0

THIRD DAY'S SALE.

SHIGENAGA (Nishimura).

LOT

301 **A Young Man** standing holding a fan; HOSO-YE URUSHI-YE; *signed* NISHIMURA SHIGENAGA *and sealed* SHIGENAGA; *no text or background* *c.* 1725

302 **Theatrical Duo.** An actor of the Arashi school as a WAKASHU, and a woman holding an umbrella over him as they both look to the rear, where in a little thatched cot a man and woman are seated; HOSO-YE URUSHI-YE; *signed* NISHIMURA SHIGENAGA

303 **Yoshiwara Interior**: View of an apartment open on the outside with view towards the Asakusa gate, where the ferry is conveying people across, and a bridge. In the centre a group of men and women on the floor, one man watching two women playing SUGOROKU, and a girl bringing in a dish of refreshments; in a side chamber on the right men and women dancing, and musicians, the shadow of one of the dancers silhouetted on the SHOJI; *a large size oblong sheet,* $11\frac{7}{8}$ *in. high by* $17\frac{3}{8}$ *in. wide; coloured by hand; unsigned*

*** From the Hayashi collection.

SHIGENOBU (Nishimura).

304 **Komachi**, one of the Famous Beauties of the period standing by the corner of a house with a cherry tree beside it, waving a good-bye to some lover; URUSHI-YE, *in* HOSO-YE *form; the right-hand sheet of a set of three,* BIJIN SAN BOKU TSUI; *signed* NISHIMURA SHIGENOBU. *A good print in fine condition* *c.* 1725

See Illustration. Plate XIII.

HARUNOBU (Suzuki).

305 **The Tea-house Gion Nikken**, at Kyoto. On the ENGAWA facing the garden a young courtesan seated, talking to one of the waitresses standing holding a cup-stand; inside part of the figure of a man seated taking refreshment; a composition in soft colours without over-elaboration of textile patterns; *large size, almost square, without text*; *signed* HARUNOBU. *Framed*

306 **Scene in a Tea-house.** A SAMURAI, in winter clothes with a black hooded coat, who has just entered, is drawing the waitress towards him in an amorous way, while two coolies watch his proceedings through the open door; *large size, almost square*; *printed in four colours, one superposed*; *signed* HARUNOBU. *Framed*
best period, c. 1766-1770

307 **Hanging a Kakemono.** Interior, with open SHOJI showing cistern and garden fence, and a girl standing holding a picture of Fuji on a slender rod, pausing to watch a cat which is playing with the ends of her OBI; *large size, almost square, without text*; *printed in seven colours, with gauffrage*; *not signed. Framed*
best period, c. 1766-1770

308 **A Reverie.** A Yoshiwara Beauty in a white robe with wine-coloured lining standing on the ENGAWA of a house looking at a yellow flower growing by a rustic cistern, and behind her thrown on the lit-up SHOJI the shadows of a SAMISEN player, and a girl with a saké kettle standing by a man; *large size, almost square, without text*; *printed in eight colours with gauffrage*; *signed* HARUNOBU. *Framed*
best period, c. 1766-1770

See Illustration. Plate XIV.

309 **A Night Tryst.** A young Girl holding a lantern, stepping from a lighted house into her GETA which stands on a stone step beneath the ENGAWA; no shadows are seen, but the convention shows she is going into the garden by night; *large size, almost square, without text*; *printed in six colours*; *signed* SUZUKI HARUNOBU. *Framed. In fine condition* *c.* 1770

See Illustration. Plate XV.

310 **The Takarabune**, or Ship of Good Fortune laden with the Seven Kami of Felicity, a tortoise of long life by its side, and a crane flying overhead; *large size, almost square, without text*; *printed in five colours*; *signed* SUZUKI HARUNOBU *in a cartouche. Framed*

311 **An Oiran** entrusting a letter to her KAMURO; background a balcony; on SHOJI to left a painting of a cockatoo; *medium size, almost square, without text*; *signed* HARUNOBU. *Framed*

*** A composition of great elegance, though unfortunately the print is somewhat discoloured from exposure.

312 **A Youth outside a Yoshiwara Cage** disguised as a KOMUSO standing looking at a girl inside, who has sent out her KAMURO to him with a love letter which she is offering to him; poem in conventional clouds; *large size, almost square*; *signed* HARUNOBU. *Framed*

313 **Hashirakake**: A Girl in her night clothes, with open bosom, standing outside a mosquito curtain reading a letter, and arranging a hair pin; on the ground the outer covering and a black box; *signed* SUZUKI HARUNOBU

314 **Hashirakake**: A Girl attacked by a monkey, who in the struggle has exposed her leg which she is endeavouring to conceal; *signed* SUZUKI HARUNOBU. *Framed*

315 **Hashirakake**: SHOKI on a bridge, to one of the supports of which clings a monkey who regards the rushing stream beneath in terror; *signed* HARUNOBU

KORIUSAI (Isoda).

316 **The Wisdom of Shiba Onko** (*Ch.* Sze Ma Kwang): A Group of four boys around a great porcelain water jar; one of them has just thrown a stone and broken the jar, letting out the water and a companion who had fallen in, and was in danger of drowning; *medium size, almost square*; *one of a set* FURYU CHI, JIN, YU, "A refined (set of) Wisdom, Benevolence and Courage," this being for Wisdom; *signed* KORIUSAI

317 **Minazuki**, "The Sixth Month" (a poetical name): Two young Men standing outside the bars of a tea-house, one holding a branch of bamboo decorated with straw toys over his shoulder, talking to two girls inside, one of whom is passing a love letter through the bars, *medium size, almost square*; *one of a set* ENRO JUNIKA GETSU, "The twelve months in the second story of a tea-house"; *signed* KORIU

318 **Mii Bansho**, "Evening Bell at Mii": A young Man reclining and a girl seated by his side, while another girl is jealously watching from behind a partly opened SHOJI; *from a set of* OMI HAKKEI.—**Kyodai Shugetsu**, "The Mirror-stand Moon": A Group of three Children, one boy seated before a mirror making up as an actor; *both small size*; *almost square*; *signed* KORIU (2)

319 **Hashirakake**: A Lady walking along dejectedly, with a chequered scarf hanging from her teeth and being pulled by her hand, and a little girl by her side; behind them rising from the mist the roof of a theatre and the notice board O IRI, "House full"; *signed* KORIUSAI

321 **Hashirakake**: Golden Pheasant perched on a pine tree; below are peony blossoms and a waterfall; *signed* KORIU

*** In superb condition.

322 **Hashirakake**: Girl pouring water over the hands of her lover; *signed* KORIU; *framed*

323 **Hashirakake**: Lovers walking in the snow under the "umbrella of loving accord," each holding the handle; *signed* KORIUSAI

324 **Hashirakake**: An Archery Attendant standing in the doorway of the house TSUCHI-MON, holding a bow and a fan-shaped arrow case, and looking out on a touch of landscape, with a pagoda roof rising out of mist; *signed* KORIU

325 **Hashirakake**: Full-length figure of a woman, her dress decorated with the fruit and leaves of the egg-plant, standing in front of clouds, out of which Fuji's peak appears; *signed* BUKO. YAGENBORI INSHI KORIUSAI

SHUNYEI (Katsugawa).

326 **Wrestlers**: A Triptych. Full-length Portraits of three of the great Wrestlers of the day in ceremonial aprons, in the ring. In the centre RAIDEN TAMEYEMON; to the right NARUGA MINE SHOBEI; and on the left SADOGA TAKE SAWAYEMON; *full-size, upright*; *signed* SHUNYEI (3)

327 **The Bridal Journey**, Eighth scene of the CHIUSHINGURA: Konami and Tonanse passing along the sea coast, and a maid stooping to readjust Konami's sandal; *rather unusual treatment of this subject*; *medium size, almost square*; *signed* SHUNYEI

328 **Tairo no Atsumori** on horseback coming back out of the sea to answer the challenge of Kumagai Naozane; *full-size, upright.*— **An Actor**, in male character, standing in front of reed blinds; HOSO-YE; *both signed* SHUNYEI (2)

329 **Hashirakake**: A Man having raised a woman on to his shoulder to reach a monkey who has got up into a tree with her roll of paper handkerchiefs, is making the most of the opportunity; *signed* SHUNYEI

SHUNTEI (Katsugawa).

330 **O Maki of Kado Yebi-ya**, "The Lobster House on the corner": Half-length figure of the lady reading an illustrated book; in the top corner Ono no Komachi washing out a poem; *full-size, upright, one of the series* SEIRO ZENSEI MISAO KURABI, "A comparison of Chaste Flourishing Tea-house Girls"; *signed* SHUNTEI

331 **Yedo Maye O Kabayaki,** "Roast Eels, Yedo Style." The right and left sheets of a triptych. View of a UNAGI-YA or Eel restaurant, on the right a man killing eels, a woman piling up baskets of them, and waitresses ; on the left a woman fanning the fire where they are roasting, another carrying them on a dish, another making up the customers' accounts, and in the rear guests being served ; *full-size, upright* ; *signed* SHUNTEI (2)

KIYONAGA (Torii).

332 **Kusazuri biki,** "Breaking the skirt of armour" : A religious theatrical entertainment, in which the actors imitate the feat of Asahino Saburo in breaking off the skirt of Soga no Goro ; *medium size, almost square* ; *one of a series* SANNO GO SAIREI, "The honourable religious celebration of Sanno" (temple) ; *not signed*

333 **A Boy's Pets** : A large figure of a boy seated with two white rats, one in his right hand, and the other held aloft on Daikoku's mallet : *full-size, upright* ; *without background* ; *not signed, but well known as the work of Kiyonaga* ; and a small print of Children ; *signed* KIYONAGA (2)

334 **Home Occupations** : Triptych. On the left women are washing clothes, and across the centre a long strip of fabric is hung out to stretch and dry, while on the right a lady finishes her coiffure before a mirror, and two others on the ENGAWA are conversing with her, with full landscape background ; *full-size, upright* ; *signed* KIYONAGA ; *framed* (3)

See Illustration. Plate XVII.

335 **Interior Scene** : One Lady with a fan standing, and two seated on the floor of an upper chamber overlooking a river ; *medium size, almost square, one of the same set as the preceding* ; *not signed*

336 **Home Duties** : In the corner of a garden by a house, a woman washing clothes, with a child by her side, and a girl hanging them on a bamboo rod to dry ; *large size, almost square, without text* ; *signed* KIYONAGA

337 **The Writing Lesson** : A woman kneeling beside a low table, on which a little girl is writing, several sheets of paper and fans, with writing on, being spread on the floor and hung on the wall ; *large size, almost square* ; *signed* KIYONAGA ; *framed*

338 **Hashirakake** : The Tea-house Ichiriki, Uranosuke reading a letter, Okaru on the balcony above reading the same by means of a mirror, and a fat girl under the ENGAWA trying to do the same, instead of the spy Kudayu ; *signed* KIYONAGA ; *framed*

339 **Hashirakake** : A Girl coming down the flight of steps from a temple, the wind blowing open her KIMONO ; *signed* KIYONAGA ; *framed*

340 **Hashirakake**: Two Tea-house Waitresses standing outside a house in conversation, one holding up her hand and parting her erect fingers; *signed* KIYONAGA

341 **Hashirakake**: Another copy of the foregoing

KIYOMASA (Torii).

342 **Iwai Kumejiro** in female character in the Nō DOJOJI, standing under a weeping cherry beside a great bell hanging amid the blossoms, holding a Court fan; *full-size, upright*; *signed* KIYONAGA'S SON KIYOMASA

SHUNZAN (Katsugawa).

343 **The Asakusa Temple of Sen-so-ji.** Triptych. On the right is the gate, by the side of which are two cages for the NI-Ō KON GO, "The two Great Kings," derived from Indra and Brahma, Guardians of the temple, who, by their frightful aspect, keep devils away. Before them are offerings of incense, and papers on sticks left by devotees whose names are not given, but whose marks are made by the year of their birth, as "dog year," etc. Beneath these are WARAJI, votive straw sandals given by people desirous of becoming good walkers; under these, boxes with bundles of HYAKU-DO, "a hundred measures," a hundred paper strings, these are used in tramping outwards a certain distance and back again to the box, each time repeating a prayer for the service desired, and registering the performance by dropping a string into the box; in the centre sheet three women are on the outward journey with strings in their hands. In the courtyard to the right is the UDON-YA or macaroni house SOBA-YA, and on the left a tea-house; *full-size, upright*; *signed* SHUNZAN; *framed*

*** This print is exceedingly interesting in itself, a very fine specimen of the artist's work, and in fine state.

See Illustration. Plate XVIII.

344 **The Asakusa Temple of Sen-so-ji.** Triptych. Full front view of the NI-Ō MON and through it the main hall of the temple. In the foreground some of the holiday crowd which collects there on the days sacred to KWANNON, the 17th and 18th days of each month, the women wearing the TSUNO-KAKUSHI, "horn hider" head-dress; *full-size, upright*; *signed* SHUNZAN

See Illustration. Plate XIX.

345 **The Village of Futami.** Triptych. View of a tea-house on the right with other houses between the hills beyond, which are wooded with pines and cryptomerias, and an opening out to sea, where the Husband and Wife rocks, lashed together by a straw

LOT 345—*continued.*
rope, stand a little way out from the beach, and men are bathing. In the foreground a party of travellers have arrived; in the centre a lady and two children on a horse led by a man, and a maid-servant stooping to tie up her sandal; on the right a girl coming from the tea-house with a freshly lit pipe, and two women just starting off on their journey after a rest; and on the left a woman seated, smoking, being passed by three others coming up from the beach; *full-size, upright*; *signed* SHUNZAN; *framed*

*** Exceptionally rare and in magnificent condition.

See Illustration. Plate XX.

James

346 **In the Cool of Evening**: A group of Ladies on the open balcony of a house overlooking water with a castle on the far shore; one is resting a telescope on another's shoulder for a view, two are seated and another stands by the upright of the SHOGI track; *full-size, upright*; *signed* SHUNZAN; *framed* 3 3

Bateson

347 **Tamagawa, Natori no Sato**: A Girl standing beside a stream holding a tub of washing, representing the Tama river, and another with a bundle of faggots on her back, representing the village of Natori; *medium size, upright*; *one of a set* SEIRO NIWAKA ZENSEI ASOBI, "The flourishing amusement, Niwaka of the Tea-houses"; *signed* KATSUGAWA SHUNZAN 1 6

Wilson

348 **A Shell Seller's Stall**: A little railed-in nook under a pine-tree, in which a girl is carrying a tray of shells while others lie on a table, and two women passing by; *large size, almost square*; *one of a series* KAIDO MEIBUTSUSHI, "Products of the Sea-shore," *this being for* KUWANA, *a celebrated beach for shells*; *signed* SHUNZAN; *framed* 2 2

UTAMARO (Kitagawa).

Macdonald

349 **A Seaside Holiday.** Triptych. A narrow ledge of rock jutting out into the sea from a high piece of ground covered with pines on the right, at the base of which is a refreshment booth. Two women and a boy carrying a mat are seeking a place to sit down. In the centre two ladies are standing looking at a child who has just fished up an old straw sandal, and on the left a group of a man and woman seated on a mat fishing, the woman just flicking up a fish, and a lady waving her hands to friends on the beach. In the sea beyond are two boats, one for fishing with side net, and one with a party of pleasure seekers, and a man is swimming towards the shore, with an awabi shell, towards where two people are awaiting his return; *full-size, upright*; *signed* UTAMARO; *framed* 40

*** This fine triptych of Utamaro's early middle period seems not to be known to Kurth.

See Illustration. Plate XXI.

12 10

350 **The Hour of the Snake** (9 to 11 a.m.): The most beautiful of the famous series SEIRO JUNI TOKI, "Twelve Hours in the Yoshiwara." An OIRAN, a tall graceful figure clad in black net KIMONO, the network of which is superbly executed, standing beside her bed screen, holding in her left hand a lighted taper and in her right a roll of paper, putting her feet into her sandals; *full-size, upright, on yellow ground*; *signed* UTAMARO; *framed*

See Illustration. Plate XXII.

Wilson

14

351 **Making Bamboo Blinds**: A Woman seated, splitting bamboos, and another lashing the strips together; *medium size, upright*; *from the series* FUJIN SHOKUNIN HORI, "The Carvings of Workmen's Wives"; *signed* UTAMARO

*** Kurth does not mention this series.

Acland

1 2

352 **The Listless Woman**: Half-length Portrait of a Woman, doing nothing, in a careless manner; *full-size, upright*; *one of the series* MEISHO FUKEI BIJIN JUNI SO, "Twelve Physiognomies of Beautiful Women"; *the title inscribed on a partly unrolled makimono*; *signed* UTAMARO

Stock

1 1

353 **The Sympathetic Woman**: Half-length Figure of a Mother clasping a baby boy closely to her; *full-size, upright*; *one of the same series as the preceding*; *signed* UTAMARO

Walker

16

354 **Child Metamorphosis**: A Father and Mother seated, the father holding up a little boy dressed up as Otomo Kuronushi, with a funnel on his head in lieu of a noble's cap; *full-size, upright*; *one of the series* TOSEI KODOMO ROK'KASEN, "Children of the Present Day as the Six Poets"; *signed* UTAMARO

Madeln

5 10

355 **Kasugano of Tama-ya** seated at a low table with writing materials, brush in one hand and a fan with a poem on it in the other, another woman standing by her side; *full-size, upright*; *one of a set of three* SEIRO YUKI GETSU HANA, "Snow, Moon and Flower of the Tea Houses," *really three beauties*; *signed* UTAMARO; *framed*

Hall

6

356 **A Tokugawa Princess Visiting.** Triptych. In the centre the lady is alighting from a GOSHOGURUMA, drawn up under a flowering cherry-tree, helped by a lady-in-waiting, while another kneels holding a Court fan, significant of her rank; on the right a noble lady is seated behind a reed blind with two of her ladies-in-waiting ready to conduct the illustrious visitor; on the left, three of the princess's maids are bringing forward the presents; *full-size, upright*; *signed* UTAMARO

Moore

1 8

357 **Midorigi of Wakamatsu-ya** with a companion and her two KAMURO beside her, and a domestic following, on promenade at the time of cherry blossom; *without background*; *full-size, upright*; *signed* UTAMARO

*** Early work, and in perfect state.

Madeln

Wilson

358 **The Seven Ri Beach, Enoshima.** Two sheets of a Triptych. View of the curving beach with the waves rolling in, the Isle of Enoshima and Fuji in the distance; in the foreground two women walking beside another who, mounted on horseback, is bending down to speak to the boy driver, and a group of three other women, one in a KAGO on the ground and one seated beside it, both smoking, and a third standing shading her eyes and looking at some distant object; *full-size, upright*; *signed* UTAMARO; *framed* (2) 17 10

*** This is another triptych not recorded by Kurth.

Cappel

359 **Chiushingura. Act II.** A Young Man leaning on the front of a house, has deposited a letter in a FU-BAKO in front of a kneeling girl whose mother stands behind her; inset Rikiya's visit to Honzo's house and his love scene with Kanami; *full-size, upright*; *one of a set of* CHIUSHINGURA incidents in real life; *signed* UTAMARO 2

360 **Chiushingura. Act IV.** A Woman and a man arranging flowers, and another woman carrying in an offering of SAKÉ on a SAMBO for the TSUKIMI festival, "Seeing the Moon," on the 15th day of the 8th month; inset Rikiya giving the Lady Kawayo a basket full of the rare eight and nine-fold wild cherry-blossoms to please his lord; *from the same set as the foregoing*; *signed* UTAMARO 2 2

Walker

361 **The Ide Tamagawa.** A Lady walking through the stream with a female domestic on each side of her, one holding her hand; on the bank yellow wild roses; *full-size, upright*; *one of a series* FURYU ROKU TAMAGAWA; *signed* UTAMARO 2 6

BANKI.

James

362 **Hawking.** A SAMURAI and little Girl accompanied by a lady, each of the former carrying a hawk on their gauntletted wrists; *a beautiful colour scheme of green, pink and violet*; *medium-size, upright*; *signed* BANKI; *framed* 20

*** Work by this artist is very rare.

See Illustration. Plate XXIII.

Bateson

363 **Hashirakake:** UMEKAWA AND CHIUBEI, two celebrated Lovers, she with an UCHIKISE over her head, and Chiubei protecting her from the snow with an umbrella; *signed* BANKI 1 18

HISANOBU (Hyakusai).

Macdonald

364 **Hawking.** Triptych. A noble Lady with nine lady attendants on the ENGAWA of a large mansion overlooking fields with Fuji in the distance, watching a man about to send up a hawk after two cranes, and a lady holding a dog in leash; *full-size, upright*; *signed* HISANOBU; *framed.* (3) 2 4

*** Triptychs by this follower of Utamaro are rare.

RYOKOKU (Shunkyosai).

365 **Shichi Fukujin Hana-no Asobi,** "The First Amusement, Seven Gods of Good Fortune." Triptych. A group of eight Beauties seated indoors, one with a drum and cymbals watching Hotei dancing, Fukurokujiu seated laughing at him, Daikoku leaning on a brazier semi-intoxicated and Ebisu shouting at the crowd, while the whole scene is viewed from the heavens by Bishamon through a telescope, Benten, and Jurojin with his stag; *full-size, upright*; *signed* RYOKOKU (3)

*** The work of this artist is very rare.

ENSHI (Angiusai).

366 **Uyeno Temple and Grounds.** Diptych. Scene in spring time with all the cherry trees in blossom and a number of finely dressed ladies and gentlemen strolling about the fashionable resort; *full-size, upright*; *signed* ANGIUSAI ENSHI (2)

*** Prints by this artist, probably a pupil of Shunsho, with a strong Kiyonaga cast, are very rare, especially with the full signature. This is a lovely example in soft colours.

See Illustration. Plate XXIV.

SHARAKU (Toshiusai).

367 **Otani Oniji.** Half-length portrait of the actor in male character, with curious expression and fingers widely distended; silver background, which has oxidized; *full-size, upright*; *signed* TOSHIUSAI SHARAKU; *framed* *c.* 1790

368 **Sawamura Sojuro.** Half-length portrait of the actor in male character as a round-faced man with very prominent eyes, holding an open fan; silver background, which has oxidized; *full-size, upright*; *signed* TOSHIUSAI SHARAKU; *framed* *c.* 1790

YEISHI (Chobunsai).

369 **Kiokusui-no-yen,** "The Feast of Zigzag water." Triptych. A group of six ladies in a sunlit field, floating SAKÉ cups down a stream under flowering peach trees; *full-size, upright*; *signed* YEISHI; *framed* (3)

Moore

370 **Prince Genji and his Friends.** Triptych. The Prince seated in the centre in front of a rustic screen in a house with front wide open, surrounded by a bevy of nine beauties and two little girls, one of the ladies playing the SAMISEN ; *a very fine early composition, full-size, upright, one of a series of triptychs* FURYU YATSUSHI GENJI, "A Refined Presentation of Genji"; *signed* YEISHI (3) 8

See Illustration. Plate XXV.

Walker

371 **Prince Genji at a Garden Party.** Triptych. The Prince seated on the right attended by three ladies, a lady approaching carrying an ornament, three playing the DOSHO, TSUZUMI, and a large gong surrounded by the Shinto fire emblem, and two more in the rear. One of a series of triptychs : FURYU YATSUSHI GENJI, "A Refined presentation of Genji"; *full-size, upright, in choice condition ; each signed* YEISHI, *c.* 1790 (3) 8 12 6

Shannon

372 **Mitsuhana of Hiogo-ya.** The lady seated in front of a robe rack ; *full-size, upright, one of the series* WAKANA ISHO, "Dress Designs"; *signed* YEISHI 1 5-

Leland

373 **Kokonoye of Echizen-ya** decked for New Year's parade attended by three servants and two KAMURO ; *a charming picture in black, grey and violet, executed in his early style, in excellent condition ; full-size, upright, without background ; signed* YEISHI 1 1

Macdonald

374 **Mitsuhana of Obishi-ya**, with a domestic, and her two KAMURO slightly in advance of her, on parade to the right, with very pale yellow wash background ; *small-size, upright ; signed* YEISHI 1 1

*** In very fine state.

Moore

375 **Senzan of Choji-ya**, with two companions, and her two KAMURO on parade, passing to the right under a branch of maple tree hung with two lanterns ; on yellow ground ; *full-size, upright ; signed* YEISHI 4 4

Walker

376 **Interior Scene.** An upper Chamber overlooking the Sumida river, a woman and a little boy watching some object, a GEISHA seated playing the SAMISEN and an OIRAN standing talking to her ; *one sheet of a triptych ; full-size, upright ; signed* YEISHI 1 18

Leland

377 **Hashirakake :** A Samurai and a woman walking along hand in hand, rice fields in the background ; *signed* YEISHI 1

HOKUSAI (Katsushika).

RYUKYU HAKKEI.

"EIGHT VIEWS OF THE LOOCHOO ISLANDS." *Complete set of the First Edition published by Moriji of Yedo, c.* 1820; *full-size, oblong; signed* ZEN HOKUSAI, ARATAMI I-ITZU, "*formerly Hokusai, changing to I-itzu.*"

8 378 **Rinkai Kosei,** "The Sound of the Lake at Rinkai": A poetical title. A lake Scene, with a winding stone causeway leading to a cruciform walled enclosure at the further end, and roofs of houses and trees within stone walls at the near end

15 379 **Riuto Shoto,** "The Pine Wave at Riuto": Snow scene on a piece of shore broken up into nearly detached islands, covered with pines, with a mountain rising in the background. In the middle distance the tops of the pine trees are showing through mist like inrolling billows, hence the poetical fancy in the title

4 380 **Senki, Yagetsu,** "Moon at Senki": In the foreground a stone bridge over a stream flowing into a lake beyond; on the right, buildings among trees enclosed by a wall; in the background, slopes of mountains rising out of mist, and one high blue hill with the moon at the side of it

3 381 **Jogaku Reisen,** "The Sacred Fountain at Jogaku." A view in the hills, partly wreathed with mists, with a waterfall in the centre curving out of a boulder of rock into a lake, and two men reclining on the grass looking at it

6 382 **Jungai Sekisho,** "Evening Scene at Jungai." A high wooded hill jutting out into a lake where two sailing junks are passing to the left. On top of the hill, within square stone walls, four blue roofs of buildings, and at the bottom of the hill a TORII before a similarly roofed building, showing it to be a sacred place

7 383 **Beison Chikuri,** "The Bamboo Grove of Beison." A row of houses following the lines of a walled bank of a stream, with clumps of bamboos growing between. Beyond, other house roofs rise through the mists, and a high hill in the background

5 384 **Choko Shusei,** "An Autumn View of Choko." A stone bridge with a long stone roadway pierced by small arches at each end, and two people crossing; on the left, a Chinese junk with high prow, and two flags astern, close by a smaller boat; mountains rising out of mists in the distance

9 385 **Nakajima Shoyen,** "The Gardens at Nakajima." A group of blue roofed houses, with plantains growing between them, surrounded by stone walls, on the edge of a lake with great boulders of rock to the left, and round topped hills rising out of mist which lies low over the houses

SHOKOKU TAKIMEGURI.

"TRAVELLING AROUND THE WATERFALL COUNTRY." *Complete set of eight full-size, upright*; *signed* ZEN HOKUSAI I-ITSU. *First edition*: *published by* YEIJUDO OF YEDO, *c.* 1827.

The order given corresponds with that of De Goncourt.

386 **Kirifuri no taki,** "The Kirifuri (falling mist) Fall" in the Kurokami Mountains, Province of Shimotsuke; a true cascade of many forking streams, three men at the base looking up at it, and others on the cliffs to the right. *No.* 1, *framed*

387 **Ono no taki,** "The Ono Fall," on the Kisokaido; a broad perpendicular fall into a pool forming a stream, crossed by a wooden bridge, on which visitors and coolies are standing admiring the scene; on the roof of the house to the left stones are placed to protect from the high winds which haunt this place. *No.* 2

388 **Kiyo taki,** "The Kiyo (pure) Fall," by the Shrine of Kwannon of Sakanoshita, on the Takaido; a narrow forking stream dashing down a high hillside; two thatched tea-houses at the base, men ascending steps to the right, and one at devotion near the shrine. *No.* 3

*** A very fine copy.

389 **Yoshitsune uma arai no taki,** "The Yoshitsune Horse-washing Fall," Yoshino, Province of Izumi; an illusion to the great warrior Minamoto no Yoshitsune having washed his horse there; two coolies washing a horse in the stream. *No.* 4

390 **Kiso, Amida no taki,** "The Amida (Buddha) Fall," Province of Kiso; a fall flowing from a round gap in the rocks, said to resemble the head of Amida; on a rock to the left three men are preparing a picnic. *No.* 5

391 **Aoiga oka no taki,** "The Hollyhock-hill Fall," Province of Yedo; the fall is from a lake with lotus leaves, over a stone wall into a broad stream; in the foreground a coolie is resting, wiping the perspiration from his head, others are ascending a hill to a house on the left. *No.* 6, *framed*

*** A fine copy.

392 **Soshu, Oyama, Roben no taki,** "Roben Fall (after the name of the Founder of the Temple Todaiji) Oyama, Province of Soshu"; a curving stream of water pouring into a pond where several men are bathing, with guest houses on each side. *No.* 7

393 **Mino, Yoro no taki,** "Yoro Fall, Province of Mino." A perpendicular descent of water in a broad stream into a pool behind a rock, which divides the after current; in the foreground a thatched house where visitors are resting. *No.* 8, *framed*

*** A very fine impression, with gauffrage in the fall.

TOYOHARU (Utagawa).

YEDO MEISHO YATSU GA SEKI.

"EIGHT VIEWS OF THE CELEBRATED PLACES OF YEDO." *Part of a set of views, each framed in a red lacquer screen; full-size, oblong; each signed* UTAGAWA TOYOHARU; *published by* YEIJUDO OF YEDO.

394 **The Nio Mon, Uyeno**: The great gate with figures of the two NIO at the Uyeno temple. *No.* 1

395 **Kinryusan Temple, Asakusa**: View of the central doorway and staircase, with booths at each side and gardens beyond. *No.* 2

396 **Ryogoku**: View showing the old bridge sideways, with the row of booths along the shore, and fireworks going off against a black sky some distance up the river. *No.* 3

397 **Masaki**: View on the Sumida river, the left bank lined with houses and the TORII entrance to a temple, the river crowded with pleasure and other boats. *No.* 4

398 **Shin Yoshiwara**: View of the great gate of the New Yoshiwara and up the central street crowded with people carrying lanterns, under a black sky with very large stars. *No.* 6

399 **Shinagawa**: View of the Bay, with a great red sun descending under red clouds; along the street, parallel to the shore, comes a DAIMYO'S procession. *No.* 7

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400 **The Forum of Ancient Rome**: A curious print, in red and blue, made when the artist was studying perspective from the Dutch point of view; it is inscribed HORANDO FURANSU KA NO ROKAI, "A Tower in France, after the Dutch"; *full-size, oblong; not signed*

*** A similar print was made by Hokujiu, but the lettering in that is across the top.

401 **Ukiye Kabuki Shibai**, "Bird's-eye View of a Performance in the Theatre." View of the full-length of the house, with the stage at the far end, and an actor declaiming midway along a side path near the centre of the hall; *full-size, oblong; signed* UTAGAWA TOYOHARU

402 **Ukiye Wakokuno Kaiseki Omi Hakkei**, "Bird's-eye Views of Japan—Lake Biwa." Boats with full curving sails making for port; in the foreground two bridges connected by an island; *full-size, oblong; signed* UTAGAWA TOYOHARU

403 **Ukiye Mimeguri**, "Bird's-eye View of Mimeguri." View of the gardens adjoining a temple, with a stretch of flat country beyond, and on the left the Sumida river; *full-size, oblong*; *signed* UTAGAWA TOYOHARU

404 **Ukiye Sakaotoshi no ichi no Tani**, "Bird's-eye View of Storming the Castle of Ichi no Tani" in the wars of the Minamoto and Taira, when Yoshitsune descended the precipitous path HIYODORIGOYE at the back of the Castle; *full-size, oblong*; *signed* UTAGAWA TOYOHARU; *framed*

*** A very good copy, with stars in the night sky.

405 **The Recovery of the Muge Hojiu no Tama**: View of the Dragon King's palace and Kamatari's fisher girl in the water with the jewel, the great Dragon just dashing in after her, and Kamatari with attendants in a boat waiting out at sea; *full-size, oblong*; *signed* UTAGAWA TOYOHARU

406 **Shinobu-ga-oka**: View of the Lotus pond and Shrine of Benten on a Festival day, with people passing to and fro at one end of the pond in the foreground; *full-size, oblong*; *one of a series* SHIMPAN UKIYE, "New Series of Bird's-eye Views"; *signed* UTAGAWA TOYOHARU

407 **Twelve Views for the Twelve Months**: A set of twelve, four on a block size—Views of places in and around Yedo, without title, but each view having the numbered month; *each signed* UTAGAWA TOYOHARU

TOYOKUNI (Gosotei).

408 **Blue Print**: A Yoshiwara belle standing in the opening of the SHOJI; *full-size, upright*; *one of a series* TOSEI GONIN BIJO, "Five Beauties of the Present Day"; *signed* GOSOTEI TOYOKUNI

MEISHO HAKKEI.

"EIGHT FAMOUS PLACES." *Complete set of eight*; *full-size, oblong, the titles in an oblong violet panel at the top of each picture. First edition*; *published by* HAYASHI OF YEDO, *c.* 1830; *signed* TOYOKUNI.

409 **Miono Rakugan**, "Homing Geese at Miono." A piece of water surrounded by mountains, behind which rises Fuji, moored junks in the foreground and white sails in the distance; *framed*

410 **Tamagawa Aki no Tsuki**, "Autumn Moon on the Tama river." A curving stream with men fishing from boats, and another wading in the stream; the moon with a cloud passing over it lighting up Fuji's snowy crest

411 **Kanazawa Kihan,** "Returning boats at Kanazawa." View of the Entrance to the port, with a gleam of light from the setting sun across the red sky; the hilly shores at the mouth of the harbour throwing shadows on the water, and other shadows from the bridges and boats

412 **Atami no Sekisho,** "Evening glow at Atami," in Izu. View of a circular bay with moored junks; on the beach two gangs of coolies hauling-in fishing nets; the volcanic Vries Island smoking in the distance

413 **Enoshima Seiran,** "Clearing after a storm at Enoshima." View of the island and Fuji beyond, with great white breakers rolling up in the foreground

414 **Fuji no Bosetsu,** "Evening snow on Fuji." View of the mountain looking across a temple, the peak feathered with snow

415 **Oyama Yoru no Ame,** "Evening rain at Oyama." A sugar-loaf mountain, with Fuji to the left, half obscured by torrents of rain

416 **Kamakura no Bansho,** "Evening bell at Kamakura. View looking across the temple of Tsurugaoka-Hachiman to the sea beyond under a sky with dark clouds

HIROSHIGE (Ichiryusai).

NANIWA MEISHO ZUYE.

"CELEBRATED VIEWS OF NANIWA" (*a poetic name for Osaka*). *Nine out of the series of ten, full-size oblong. Each signed* HIROSHIGE, *First Edition, published by Kawaguchi Shozo, with the seal* YEISENDO, *c.* 1828.

This series is very rare.

417 **Junkei machi Yomei sei no zu,** "Picture of Night Stalls in Junkei Street." A crowd of people shopping at night time, with lanterns in the shops, over the stalls and carried by pedestrians; on the right a tooth brush and toilet powder shop, and on the left a fishmonger's stall

418 **Dojima Kome Akinai,** "The Rice Market, Dojima." A crowd of speculators with eager gestures bargaining for "spot" or "future" deliveries, and the attendants with water tubs and ladles sprinkling the ground to lay the dust

419 **Dojima Kome Akinai,** another copy, also first edition

420 **Dotom bori.** The Theatre Street beside the Dotom bori, one of the canals, seen from the Ebisu bridge through flat streaks of mist, the flags of the various houses flying high above the roofs

421 **Shimmachi Kuken cho,** "Kuken Street, Shimmachi," the Courtesan quarter. A procession of the principal women entering one of the houses after a parade, with a line of sightseers drawn up opposite

422 **Hachikenya Chakusen,** "Ship arriving at Hachikenya." A wharf with a flight of steps on the bank of the Yodo river, and men unloading a boat, while others stand about sightseeing, and two other boats are lying by

423 **Zakoba Uoichi no zu,** "Picture of the Fish-market at Zakoba," in the Kawaguchi quarter. A busy crowd buying and selling, one man in a shop throwing fish out to be caught, and next door a man entering accounts in a book

424 **Anryu machi, Naniwa-ya no zu,** "Picture of Naniwa House, Anryu Street." The garden of a tea-house with a great low pine supported on hundreds of trestles, and people viewing it, and stooping to see under it

425 **Sumiyoshi Onta no Saishiki Bengaku no zu,** "Picture of the BENGAKU (a dance) in honour of the KAMI of the rice fields at Sumiyoshi." Two men on high clogs dancing before the Shinto Temple, dedicated to the Gods of the Sea

426 **Imamiya Toka Ebisu,** "Festival of Ebisu at Imamiya." A crowd of people promenading the river bank with branches of bamboo decorated with luck objects

TOTO MEISHO.

Six out of ten of this earliest set of "CELEBRATED VIEWS OF YEDO," *with ornamental borders on some of the sheets, and the publisher's name on the margins of some; published by Kawaguchi Shozo, of Yedo, c.* 1828; *each sheet signed* ICHIYUSAI HIROSHIGE.

427 **Twilight Moon, Ryogoku Bridge.** View up the Sumida river taken from close to one of the great trestles of the bridge, which crosses the full moon's disc; *with decorative border*

*** First edition.

428 **First Cuckoo of the Year, Tsukudajima.** River scene, with island in the centre and tall junk masts in the foreground, with the crescent moon above red clouds, and the cuckoo flying across; *with decorative border*

*** First edition.

429 **Ebb-tide, Shibaura.** Two great junk sails swelling in the evening breeze in the foreground, and a cluster of houses to the right; beyond, down the bay, the shores are dotted with people gathering shell fish

*** Later edition.

430 **New Year Sunrise, Susaki.** Snow scene, on a broken piece of land almost an island, deemed the best point of view for the rising sun at that period of the year ; *with publisher's name partly cut off*

*** Later edition.

431 **Full Moon, Takanawa,** and a flight of nine wild geese across the bay just skirting the Big-tree Barrier on the left ; *with decorative border*

*** First edition.

432 **The Lotus Pond, Shrine of Benten, Uyeno.** A pond with a narrow causeway filled with pines and stone lanterns, with a TORII at one end, the shrine on an island at the other, and a half-circular bridge between ; *with publisher's name in the margin*

*** Later edition.

YEDO KOMYO KAISEKI TSUKUSHI.

"THE FAMOUS RESORTS (Tea-houses) OF YEDO," *Twenty-two out of the set of twenty-nine known sheets ; full-size, oblong ; First Edition, published by Fuji Hiko of Yedo ; signed* HIROSHIGE.

433 **Mokuboji, Yuki mi,** "Looking at Snow, Mokuboji tea-house" : A boat at a landing stage, and three women just landed going up to the house, where a man stands on the balcony admiring the scene ; a bridge crossing the stream in the background.

*** A very fine snow scene, and a beautiful copy.

434 **San-ya** : An interior with open shoji on the left giving a view of Fuji, and in the background a view across the country with coolies carrying a KAGO, to which a woman is pointing.—**Mukojima, Hiraiwa** : House on the left in a landscape garden, with gate open showing a man and a woman on large flat stones, and three women coming down a slope on the right (2)

435 **Kameido, Tama-ya** : Snow scene in a square railed-in space with house on the left and tall stone lantern outside the gate ; in the foreground three women with umbrellas, and three dogs ; snow falling against a dark sky

436 **Ryogoku, Yanagi hashi** : An upper chamber overlooking the Sumida river with junks sailing to left, a group of men and women, one man reading and another looking at a KAKEMONO of tortoises. —**Shita-ya Hirokoji, Kawachi-ya** : An upper chamber overlooking a pond with buildings on an island, and a woman dancing to the music of a SAMISEN (2)

437 **Fukagawa, Hachiman, Hei Sei**: The house standing behind a latticed fence with people in the open balcony; on the left a stone lantern in front of the garden gate, and three women.—**Mukojima, Dai Hichi**: Night scene in a garden with pond, rockwork, and stone lanterns in the centre; on the left two men looking at a woman who crouches at the foot of a lantern (2)

438 **Ogi, Ogi-ya**: The house on the left with open sides filled with guests on the bank of a stream, which two women are wading across.—**Ryogoku, Aoyagi-ya**: The latticed fence and gate, with a willow over it, on the bank of a stream; two of the GEISHA are getting into a boat, going to give an entertainment, and a servant is bringing out viands on a tray (2)

439 **Iko no Hata, Horai Tei**: Balcony of a house overlooking a pond and a plum tree in blossom, girls and children playing, one hiding another's eyes.—**Zoshigaya Miogi-ya**: The house with people in the upper rooms standing behind four tall trees, one of which bears the artist's name; in the foreground women and children with toys (2)

440 **Imado bashi, Tama Sho**: The house beyond a reedy stream with a bridge to it on the left; in the stream a covered boat and three women, one playing the SAMISEN.—**Ushijima, Musashi-ya**: An interior on the ground floor overlooking a garden, and a woman coming up the steps on to the ENGAWA with a tray full of refreshments for a man and woman playing a hand game of forfeits (2)

441 **Yanagawashima, Hashimoto**: The house on the further shore of a stream with a bridge leading to it; in the foreground two women passing to right, followed by another with MOCHI-BANA flowers on a willow branch and other decorations.—**Yushima, Matsuyagi Tei**: Upper chamber looking over a town, with tip of a pagoda in the distance, and a group of ten people seated, variously engaged (2)

442 **Daionji Mae, Chushin Tei**: The house with a bird on the angle of the roof to the left, and outside a girl holding a pedestal lamp; in the centre a roystering group of two men and three women.—**Yanagi hashi, Yukei, Manpachi**: The house on the left across a stream, and a GEISHA returning led by a domestic with a lantern, and a man with a box following over a bridge (2)

443 **Mimeguri, Dewa-ya**: In the centre a reed booth, to the right of which is the top of a TORII and the heads of two women ascending a staircase; in the foreground a GEISHA followed by a man carrying her SAMISEN.—**Ryogoku, Yanagi hashi, Ume Kawa**: A man and a woman in the balcony on the left, looking over the low-roofed entrance, where is a woman, on to the street below with bridge on the right (2)

444 **Fukagawa, Nikenchi-ya**: The centre garden of the house with a great clump of sago palms, and two women with umbrellas; rain scene.—**Yanagi hashi**: The house on the left across a stream, and a GEISHA returning, led by a domestic with a lantern, and a man with a box following over a bridge (2)

KUNIHARU (Utagawa).

445 **Two Crêpe Prints**: Nakamura Shikwan in male character, and Segawa Ronosuke as a GEISHA holding a drum; both standing under cherry-blossom; *signed* ARASHI TOKUSABURO ARATAME (changing to) KUNIHARU (2)

*** Very interesting. Actor prints by an actor turned artist.

KUNITORA (Utagawa).

UKIYE.

"BIRD'S-EYE VIEWS," or Perspective Pictures. *A series, full-size, oblong; the views cut by straight horizontal bars of red mist; published by Yamamoto Kiubei, of Yedo; each sheet signed* KUNITORA.

446 **Takanawa Okido**, "Big-tree Barrier, Takanawa" district, Yedo; a number of moored junks and small boats, with men fishing in the bay.—**Sumidagawa Umewaka mi Yukimi**, "Snow scene at the Temple of Umiwaka, on the Sumida river" (2)

447 **Toyeizan Shinobazu Ike**, the famous Pond at the Shrine of Benten, Toyeizan, with lotus growing in the water.—**Asakusa Kwanzeon Toshi no ichi**, "End of the Year Festival at the Temple of Kwannon, Asakusa," a great crowd struggling towards the gate (2)

448 **Asukayama Hanasakari Gungu**, "The crowd at the Cherry-blossom Festival, Asuka Hill."—**Nihon Bashi No-ichi Nigiwai**, "The throng for the first market," Nihon Bridge (2)

449 **Kameido Temmangu, Fuji no Hanasakari**, "Opening of the Wistaria at the Temple of Temmangu, Kameido."—**San Shibai, Haru Kiogen, O Atari**, "Great success of the Spring performance at the three theatres" (2)

FOURTH DAY'S SALE.

TOYONOBU (Ishikawa).

LOT

451 **The Bad Boy**: A Girl standing over her little brother and about to seize hold of him, as having flung away his drum and cymbals, he is forcing his fingers into the holes of her flute to make a popping sound; plum-blossom showing through the open window; HOSO-YE, *in yellow, pink and green, mellowed*; *signed* ISHIKAWA TOYONOBU

452 **The Three Writers**: Three Youths standing close together before a writing table looking at a folding book of writing exercises; on the wall behind them a KAKEMONO with a crane on a tree, by HANABUSA ITCHO; HOSO-YE, *in yellow, pink and a slatey blue*; *signed* ISHIKAWA TOYONOBU

453 **Indoor Amusements**: An OIRAN playing battledore and shuttlecock with her KAMURO; a graceful composition and full of life; BENI-YE, 17 *by* 12½ *in., in good condition and a very fine impression*; *signed* ISHIKAWA SHIUHA TOYONOBU; *sealed* ISHIKAWA UJI TOYONOBU; *framed*

See Illustration. Plate XXVI.

454 **A Boy** dancing the Nō dance; BENI-YE, 17 *by* 12½ *in., in grand condition and a very fine impression*; *signed* ISHIKAWA SHIUHA TOYONOBU; *sealed* ISHIKAWA UJI TOYONOBU; *framed*

455 **Lovers and Eavesdroppers**: An interior of two apartments, in one a girl and a man struggling about an open scroll, and in the other, one girl about to bang another with a broom, while a third pointing to the other apartment enjoins silence; *extra large size, oblong, printed in pink and a slatey blue*; *signed* ISHIKAWA SHIUHA *c.* 1745

*** Very fine and rare.

See Illustration. Plate XXVII.

456 **Hashirakake**: Bouncing Ball. A young Girl reaching upwards after a coloured thread ball in the air; *in pink, yellow and green, mellowed*; *signed* TANSHINDO ISHIKAWA SHIUHA TOYONOBU, *and sealed* ISHIKAWA UJI TOYONOBU

457 **Hashirakake**: Foot Ball. A Youth standing looking upward at a football in the air; *in pink, yellow and green, mellowed*; *a companion to the foregoing*; *signed and sealed the same*

458 **Hashirakake**: A Court Lady, standing under a flowering plum-tree, watching a flight of wild geese; illustrating the poem "The red of the plum-tree shed on a human flower, adorns my lady's gown"; *printed in three colours*; *signed* TANSHINDO ISHIKAWA SHIUHA; *sealed* TOYONOBU *c.* 1760

TOYOMASA (Ishikawa).

459 **The Sign of the Goat**: Two Goats between groups of children in the moonlight; *one of the series* JUNISHI, "The Twelve Signs" (of the Zodiac); *medium size, almost square*; *signed* ISHIKAWA TOYOMASA *c.* 1775

*** Very rare.

460 **Spring Time**: A Boy leading an ox through a flooded rice field, with a willow on one side, one boy on its back playing a flute, and another pulling down a branch of the willow; *medium size, almost square*; *signed* ISHIKAWA TOYOMASA

461 **Boys Wrestling**: A group of five boys, two in contest, two crouching as spectators, and one standing holding a fan marked with the character for Long Life, as umpire; *large size, almost square*; *signed* ISHIKAWA TOYOMASA; *framed* *c.* 1775

462 **Fifth Month**: The Boys' Festival. A group of four boys taking part in a theatrical scene, and a fifth sitting looking on; *medium size, almost square*; *one of a set* FURYU JU-NI GETSU, "Refined Views of 12 months"; *signed* ISHIKAWA TOYOMASA

*** Perfect state. From the Hayashi collection.

463 **Sixth Month**: The Month of the Gods. A group of five boys dancing by the side of a stream round a MANDO, or lantern used in SHINTO processions, raised on a table fixed on a pole, and decorated with peonies and convolvuli; *from the same set as the foregoing*

HARUNOBU (Suzuki).

464 **Daikoku and Ebisu**, the former on his rice bales with Hotei's sack, the latter with rod and fish, under the SHIMENAWA and other New Year decorations; *usual large Harunobu size, but printed oblong, without text*; *printed in four colours with gauffrage*; *not signed*; *framed*

*** In good condition.

465 **A Restless Night**: A Girl under the mosquito curtain covering her bed, on her knees in one corner with a taper and a fan trying to clear out an intruding insect, while another girl crouches on the floor asleep, and a man looks round the corner asking "What's the matter?"; *full-size, almost square, with text in conventional clouds*; *printed in six colours with gauffrage*; *signed* HARUNOBU; *framed*

466 **An Oiran on Parade** with her two KAMURO chatting behind, and two SHINZO in the rear in brilliant colours on a pale grey wash background; *large size, almost square, without text*; *unsigned*

467 **Fidelity**: Two Girls in the upper chamber of a house, one seated on the window-sill, and the other kneeling beside a candlestick with an illustrated book showing a picture of Yojo stabbing the mantle of an enemy who had killed his lord; *full-size, almost square*; *one of a series* GOJO, "Five Cardinal Virtues"; *signed* SUZUKI HARUNOBU; *framed*

See Illustration. Plate XXVIII.

468 **On the Sumida River** in the cool of the evening; two girls in a boat, one seated smoking and turning backward to talk to another standing at the stern poleing the boat along; on the further shore a little thatched house; *medium size, almost square*; *signed* HARUNOBU; *framed*

*** A sweet print, but mellowed by exposure.

469 **Seiro Bijin Awase**, "Beauties of the Tea-houses brought together." Two pages of this celebrated book, from a first edition published in Yedo, 1770. A girl seated looking at a piece of flower arrangement in a vase, and a girl standing looking at a monkey lifting the edge of her KIMONO (2)

470 Two more from the same series (2)

471 Two more (2)

472 **Hashirakake**: The Seven Gods of Luck in a boat, Fuji and a flying crane above; *in poor condition*; *signed* HARUNOBU

473 **Hashirakake**: Daikoku, the God of Plenty; *unsigned*

474 **Hashirakake**: Bando Hikosaburo as a KOMOSO; *one of the very rare examples of an actor portrayed by this artist*; *signed* SUZUKI HARUNOBU; *framed*

KORIUSAI (Isoda).

475 **Utanosuke of Matsuba-ya** on parade, followed by her KAMURO Hagi and Wakaba with a SHINZO on her left pointing to some object and another SHINZO in the rear; without background; *medium size, upright*; *signed* YEDO YAGENBORI JŪ KORIUSAI, "*Koriusai living at Yagenbori, Yedo*"

476 **Night Rain at Karasaki**: A Girl under an umbrella passing a pine-tree accompanied by a boy carrying an ODAWARA lantern of the collapsible kind, in a storm of rain; *medium size, almost square*; *one of a series* RYAKU OMI HAKKEI, "An Epitome of the Eight Views of Omi"; *signed* KORIU; *framed*

477 **An Interior** with open balcony looking out on to the sea, with a branch of pine projecting at the corner, and two girls, one standing holding a small vessel and the other stooping over a cooking pot; *large size, almost square*; *from the series* FURYU KANAZAWA HAKKEI, "A refined (presentation of the) Eight Views of Kanazawa," this being "The Autumn Moon" Scene; *signed* KORIUSAI

478 **Hashirakake**: A Waitress standing by a hot-water apparatus, holding a cup on a stand at the archery establishment OGI KURUMA, "The Fan Wheel"; *signed* KORIUSAI

479 **Hashirakake**: Saigyo Hoshi the priest poet viewing Fuji swathed in a rosy mist: *signed* KORIUSAI

480 **Hashirakake**: A Girl standing tapping a TSUZUMI in front of a black lacquer box; in the background mist, pine, moon, and a gallery; *signed* KORIUSAI

481 **Hashirakake**: The Six Poets represented by women. A graceful group, in which the artist ingeniously overcomes the difficulty of representing so many figures in a print of this form; *signed* KORIUSAI

482 **Hashirakake**: A Girl standing in front of a blossoming plum-tree, and behind a garden fence holding a kite bearing the MON of the OTANI school of actors, and a youth outside the fence holding the string and winder; *signed* KORIUSAI

483 **Hashirakake**: A sleeping OIRAN, who holds a transparent fan in her hand, through which the lower portion of her face is visible. Her dream, depicted in the upper part of the print, is considered a very lucky one, and represents Fuji, a flying hawk, and a NASUBI, or egg-plant; *signed* KORIU; *framed*

See Illustration. Plate XVI.

484 **Hashirakake**: Another sleeping Beauty, much the same as the previous number; her dream—an elopement—a girl escaping from the YOSHIWARA by jumping from a wall into the arms of a masked SAMURAI; *signed* KORIUSAI

SHUNKO (*otherwise* SHUNBENI).

485 **Festival at the Asakusa Temple**: View outside the KAMINARI MON, or Thunder-god gate, with the crowds of people passing to and fro and crossing the bridge over the river in the distance. Triptych; *full-size, upright*; *signed* SHUNKO (3)

*** Work by this artist, a late pupil of Shunsho, is very rare. This print is full of the late Toyokuni influence, and is especially interesting as this gate is no longer in existence. In fine condition.

KIYONAGA (Torii).

486 **Ono no Komachi**: Eight medium-size prints nearly square, forming the frontispiece and seven scenes of the series, FURYU RYAKU NANA KOMACHI. "A refined Epitome of the Seven Komachi," *i.e.* the seven chief incidents in the life of the poetess; *six of them signed* KIYONAGA (8)

*** A most beautiful little set of prints in splendid state.

487 **Garden Scene**: One Lady standing, and one seated under a willow while a maid is fastening a box on to the branch; *medium size, almost square*; *one of the series* BIJIN JU NAGUSAMI, "Diversions of Beautiful Women"; *not signed*

488 **Shizuka of Tama-ya**, with her two KAMURO standing beside the railings protecting the flowers at a peony show, her female servant kneeling holding the lady's pipe; on the left the corner of a house; *full-size, upright*; *signed* KIYONAGA

489 **The Tanabata Festival**: A group of six children variously engaged, cleaning ink slabs, etc.; *full-size, upright*; *one of the series* KODOKARA GOSETSU ASOBI. "Children's Amusements at the Five Festivals"; *without background*; *signed* KIYONAGA

490 **Hashirakake.** Scene in a Joro-ya. In the foreground a girl is just about to turn the corner of a screen which divides the picture, so that a view of another apartment is shown where a girl is seated beside a man asleep with a draught-screen behind them; *signed* KIYONAGA

491 **Hashirakake.** Two Women out walking, one of them attracted by the cry of the first spring cuckoo; *signed* KIYONAGA

492 **Hashirakake.** A girl playing battledore and shuttlecock by a tub, with the New Year's decorations of pine and bamboo; *signed* KIYONAGA

493 **Hashirakake.** A Samurai by the sea-shore holding a hawk on his gauntleted hand; *signed* KIYONAGA. *Framed*

494 **Hashirakake.** A Girl in a boat fishing, catching a big TAI fish, and Ebisu, the God of Daily Food, poleing the boat along; *not signed*

KIYOMITSU (Torii).

495 **Bando Hikosaburo** in male character as a refreshment seller, standing between two buckets, holding a yoke in his hand ; HOSO-YE *form* ; *printed in three colours* ; *signed* TORII KIYOMITSU *c.* 1760

496 **Ichikawa Kamezo** as Kyonojiro, a male character, going fishing with net on a paddle over his shoulders, and the prow of a boat pulled up on the shore beside him ; HOSO-YE *form* ; *printed in three colours* ; *signed* TORII KIYOMITSU. *Framed* *c.* 1760

497 **Ichikawa Raizo** as Kyonojiro, with a fish on a wooden stand, and a fan in his other hand ; HOSO-YE *form* ; *printed in three colours* ; *signed* TORII KIYOMITSU *c.* 1760

498 **Hashirakake.** A Courtesan Smoking. Full-length Figure with a long pipe, her head slightly turned, blowing smoke in a succession of rings into the air ; *printed in three colours* ; *signed* TORII KIYOMITSU *c.* 1765

499 **Hashirakake.** A Woman in Winter Costume. Full-length Figure in a buff dress figured with plum-blossom, and a ZUKIN, or winter hood, over her head ; *signed* TORII KIYOMITSU *c.* 1770

KIYOMITSU and KIYOTSUNE (Torii).

500 **A Yedo Biscuit Shop.** In the foreground a Lady seated watching the honourable Baker write a poem on a fan. In the background a black TANSU with drawers and two actors' crests over the top, with an inscription "Best Korean Biscuits"; *large size, almost square*; *signed* TORII KIYOMITSU *on the right, and* TORII KIYOTSUNE *on the left. Framed*

*** A rare and remarkable print, quite in the Harunobu style and colouring.

See Illustration. Plate XXIX.

KIYOTSUNE (Torii).

501 **A Girl** jumping down from the balcony of the Kiyomidzu Temple at Kyoto, with her umbrella as a parachute, to obtain an answer to her prayer ; *a* BENI-YE *in superb condition*, 17 *in. by* 12½ *in.* ; *signed* TORII KIYOTSUNE. *Framed*

UTAMARO (Kitagawa).

502 **Picking Persimmon.** Right-hand and centre sheet of a triptych. A garden scene, with a rustic gate in the centre of the fence, across the background ; on the left a man is standing on the fence

LOT 502—*continued.*

handing down a branch of ripe fruit to three ladies who stand below; on the right one woman is holding down a branch while another, seated on her shoulder, is plucking the fruit, and a woman kneeling is pulling the fruit off the broken branches and putting it in a basket; *full-size, upright*; *signed* UTAMARO. *Framed*

*** A magnificent design, a perfect riot of colour, and in good condition. Kurth does not mention this triptych.

503 **The Torn Shigoki.** A Woman kneeling beside her work-box holding a torn girdle, which she is to mend by the light of a small lamp held by another woman in a cylindrical night lamp-stand; *full-size, upright*; *signed* UTAMARO

504 **The Writing Lesson.** A Young Girl seated, and her mother leaning over her back directing her brush as she forms a character; *full-size, upright, without background*; *one of the series* FUGIN TEWAZA JUNI KO, "Twelve Forms of Women's Handiwork"; *signed* UTAMARO

505 **A Bijin** in black kimono ornamented with a chrysanthemum. Her right hand rests on a screen and holds a fan, while her left adjusts a hairpin; *full-size, upright*; *one of a series* NATSU ISHO TOSEI BIJIN, "Summer Dress for Modern Beauties"; *signed* UTAMARO

506 **The Sleeping Place.** Triptych. Three Ladies arranging themselves on the bedding under a mosquito curtain for a night's rest, the lady of the house in the centre talking to one of them, and two servants, one fastening the curtain and the other putting away the garments; *full-size, upright*; *title*: FUJIN TOMARI-KYAKU NO ZU, "A View of Female Visitors' Stopping Places"; *signed* UTAMARO. *Framed* (3)

507 **Yoshino of Wakamatsu-ya** seated on a low bench outside a house and under a cherry tree in blossom, her two KAMURO, MOMIJI and SHIKENO standing on her left, and two SHINZO in figured black KIMONO behind her; *full-size, upright*; *signed* UTAMARO; *publisher* TSUTA-YA

*** Early work, and in good state.

508 **The Boys' Festival.** Half-length Figure of a Lady in the "horn-hiding" head-dress followed by her maid, carrying two bows and arrows; *full-size, upright, without background*; *one of a set* BIJIN GO SETSU NO ASOBI, "Amusements of Beautiful Women at the Five Seasons"; *signed* UTAMARO

*** Kurth has not recorded this set.

509 **Teazing Baby.** A Mother seated with a baby boy in her lap, who is clenching his little fist at a boy who, kneeling behind the mother, is making grimaces at the child; *full-size, upright*; *signed* UTAMARO

510 **Fireworks at the Ryogoku Bridge.** Triptych. A great river carnival, with boats filled with gaily-dressed women, fills the main part of the picture, with the bridge rising in the background; close by one of the piers a man in a boat is letting off a sort of fiery serpent; *full-size, upright*; *signed* UTAMARO (3)

511 **Futami ga Ura.** Triptych. View of the rising sun beyond the Husband and Wife Rocks, which are lashed together with a straw rope; on the sea-shore three women paddling, others looking for shells, and to the right a servant fastening up a young girl's clothes preparatory to paddling; *full-size, upright*; *signed* UTAMARO

512 **Seiro Niwaka.** Two Women in a comic dance dressed as fisher-women, with straw skirts; wash background; *medium size, upright*; *signed* UTAMARO

513 **Hashirakake.** "A Geisha in the Rain," with black ZUKIN or hood, under an umbrella held by a man-servant, who carries her SAMISEN case; *one of a series* UKIYO HAKKEI, "Eight Social Views"; *signed* UTAMARO

514 **Hashirakake.** A Man with a falcon on his wrist, and a woman with a poem slip for hanging on a tree; *not signed*

YEISHI (Chobunsai).

515 **A Flower Party.** Centre sheet of a triptych. Two Ladies standing beside a low railing enclosing a bed of flowering peonies; *full-size, upright*; *signed* YEISHI

516 **Chasing Fire-flies.** One sheet of a triptych. A Young Lady with a fan trying to knock down the insects, and two women, one standing and the other seated, looking on; *full-size, upright*; *signed* YEISHI

517 **Ebb Tide.** One sheet of a triptych. Gathering shell-fish on the shore of Yedo Bay; a woman leading a little boy to the left, and another woman with a book and a little girl passing in the opposite direction; *full-size, upright*; *signed* YEISHI

*** A beautiful copy.

YEISHO (Chokosai).

518 **Wakoku Keiseki Yoritomo Kyo Fuji no maki gari no zu,** "The Great Hunt of Yoritomo in the Game Preserves of Fuji." Scene of the great boar hunt, with Nittan no Shiro in the foreground on a boar's back; *extra large-size, oblong*; *signed* SHOYEIDO YEISHO, *very rare*

519 **The Third Month**: A Woman seated with a long pipe looking at a doll on a box marked HOMMEN-YA, the name of a celebrated doll shop, behind her a branch of peach-blossom in a vase, and, beside her, her TOBAKO BON; *large-size, almost square; one of a set* FURYU JU-NI TSUKI, "Refined Twelve Months"; *signed* YEISHO

520 **Two Ladies**, standing side by side under an autumn-tinted maple, and their maid behind them gesticulating to some one unseen; *medium-size, upright*; *signed* YEISHO

521 **Hashirakake.** Two Women on a covered pleasure boat, one standing holding a red fan and leaning on the roof, the other seated under the cover looking out on the river; *signed* YEISHO. *Framed*

YEISUI (Ichirakutei).

522 **Hanaogi of Ogi-ya.** Large head bust portrait with one hand holding a transparent fan, through which her arm is visible, and the other fixing a hairpin; *full-size, upright*; *signed* ICHIRAKUTEI YEISUI. *Framed*

GOKYO.

523 **Komurasaki of Tama-ya** on parade at the New Year Festival, with her KAMURO behind and a SHINZO at her side, and a man in a black hood ogling the SHINZO; *full-size, upright*; *signed Yeishi's pupil* GOKYO. *Framed*

524 **Wakana of Matsuba-ya** on parade under cherry-blossom, her KAMURO on one side of her, a man-servant carrying a KAMBAN on the other, and a SHINZO following in the rear; *full-size, upright*; *signed Yeishi's pupil* GOKYO

SHUCHO (Tamagawa).

525 **Ebisu and Daikoku**, the former holding a fan marked "Long Life," and the latter a GEISHA'S TSUZUMI, dancing under the SHIMENAWA; *full-size, upright*; *signed* SHUCHO

526 **View of Naka St., Yedo.** A Snow Scene at the New Year, with a group of Yoshiwara belles in procession under umbrellas; *full-size, oblong*; *title*: SHIN YOSHIWARA, NAKA NO CHO, SHOMEN NO ZU, "A front view of Naka Street in the New Yoshiwara"; *signed* TAMAGAWA SHUCHO. *Framed*

HOKUSAI (Katsushika).

SHOKOKU MEIKIO KIRAN.

"VIEWS OF THE BRIDGES OF THE VARIOUS PROVINCES." *Nine out of the original set of eleven; full-size, oblong; signed* ZEN HOKUSAI I-ITZU. *Published by Yeijudo of Yedo,* 1827-30.

The order given corresponds with that of De Goncourt.

527 **Yamashiro, Arashiyama, Togetsu Kyo,** "The Reflected Bridge of the Moon at Arashiyama, Province of Yamashiro." A wood bridge on trestles with landscape of mountains, cherry and pine trees on the banks of the river, and a raft on the stream. No. 1

528 **Kozuke, Sano, Funa bashi Fuyu,** "The Bridge of Boats at Sano, Province of Kozuke." Snow scene, the bridge thrown into a sharp curve by the swift flowing current; a tall bare pole of a pine tree by the bridge in the foreground. No. 2. *Framed*

*** A fine sharp impression.

529 **Kozuke, Sano, Funa bashi Fuyu.** Another copy

*** In magnificent condition.

530 **Guido san, Kumo Kake bashi,** "The Spider-web Bridge at Guido san," Ashikaga, Province of Shimotsuke; a wooden bridge thrown across between two high rocks, over the top a cloud wraith descending into the valley in similar manner to the railed stairs leading from the house on the opposite side. No. 3

531 **Hida, Etchu, Tsuru bashi,** "Suspension Bridge of Hida and Etchu," joining the two provinces: a terrible thing to traverse, made of cordage and bamboo; in the centre a man and woman carrying rice are performing the acrobatic feat of crossing. No. 4

532 **Suwo, Kintai bashi,** "Kintai Bridge, Province of Suwo." A bridge of five curved spans of wood on four stone piers, and wooden trestles on the land. Rain scene, high mountain peak in the background. No. 5

*** A good sharp impression.

533 **Tokaido, Okazaki, Yahagi no hashi,** "The Yahagi Bridge of Okazaki, on the Tokaido." A high curving wooden bridge over an almost dried-up river bed, where archers are practising at targets; built high because of the freshets and snow of spring-time. No. 6.

534 **Ajikawa Guchi, Tempozan,** "The Bridges at the Mouth of the Aji River, Tempozan, Osaka." Pretty hilly landscape at springtime, with blue house roofs showing between the cherry-blossom. Beside the signature is the apologetic note "copied from an Osaka picture by order." No. 8

535 **Settsu, Temma bashi,** "Temma Bridge (at Osaka), Province of Settsu." Evening scene on the occasion of the Festival of Lanterns; on the farther shore of the river, the lights from the houses scintillating on the water. No. 9. *Framed*

*** A very good copy.

536 **Echizen, Fukiu bashi,** "Fukiu Bridge, Province of Echizen." A bridge between two districts in the same province, built partly of wood and partly of stone by the DAIMYO of the respective districts, one of whom was rich and the other poor. No. 10. *Framed*

537 **Mikawa Yatsu-bashi,** "The Eight-parts Bridge, Province of Mikawa." A series of zig-zag platforms leading to and from an angular sloping bridge, built over a marsh where irises are blooming. No. 11

538 **Mikawa, Yatsu-bashi.** Another copy, not from the original series, but a later edition with a single line frame

539 **Ajikawa Guchi, Tempozan.** A later issue of the print no. 534 with a single line frame

SETTSU GEKKA.

"SNOW, MOON, FLOWERS." The three friends of the Poet. *Complete set of three; full-size, oblong; signed* ZEN HOKUSAI I-ITZU. *Published by Yeijudo of Yedo, c.* 1830. *Original edition.*

540 **Snow on the Sumida River.** View from the Temple Mokubogi, with a little island shrine in the right foreground. *Framed*

*** A fine and perfect copy.

541 **Moon on the Yodo River,** with a part of Yodo castle on the right and its celebrated water-wheel; on the far bank men are towing laden boats up stream. *Framed*

*** In beautiful condition.

542 **Flowers at Yoshino.** View on the hillside looking over a mass of cherry-blossom, with the top of a TORII and roofs of houses beyond; in the foreground coolies traversing the hill road. *Framed*

*** An equally beautiful copy.

TOYOHIRO (Utagawa).

543 **A Woman in a Gale.** A Lady standing on the edge of a wattled bank under a willow, holding an umbrella, and seeking to restrain her garments fluttering in the wind; *full-size, upright*; *signed* TOYOHIRO

544 **Ladies Shopping.** Triptych. Three groups of Ladies in a street outside the great drapery establishment EBISU-YA, "The House of Ebisu," with a view inside the shop; *full-size, upright*; *signed* TOYOHIRO (3)

545 **Gaku doji,** "A Boy Musician." Half-length figure beside a horse's head, with the head of a man holding a KOTO on his shoulders; *full-size, upright*; *one of a series* RYUKYU JIN, "Loochoo Men," showing various people of the Loochoo Islands; *signed* TOYOHIRO

546 **Shin Unjo,** "A Customs' Official." Half-length figure of a man, with the official hat, and the bust of a dark-skinned servant beating a gong; *full-size, upright*; *one of the same series as the foregoing*; *signed* TOYOHIRO

547 **Shokan shi.** An Ambassador, or the "bearer of a letter." Half-length figure of a man in official costume holding a lacquered box, and the bust of a servant carrying a board inscribed "Commissioner"; *full-size, upright*; *one of the same series as the foregoing*; *signed* TOYOHIRO

548 **Shin Unjo,** "A Customs Official": A full length figure of a Loochoo Islander on horseback talking to a subordinate who stands beside him; *medium size, upright; one of a procession of eleven sheets*, showing various people of the Loochoo Islands; *signed* TOYOHIRO

549 **Jihinari Kitsurei San-ju-nen Tsuzuki,** "A Thirty years continuance of Lucky Customs," one of a series of annual New Year contributions, *about* HASHIRAKAKE *size, oblong*; Asahina in the KAGAMIWARI ceremony of breaking the New Year mochi cake; *signed* ASAHINA TOYOHIRO

550 **Evening Cooling**: Two ladies standing on a low platform built over a river, and a third leaning over a low railing clapping her hands; one sheet of triptych; *full-size, upright*; *signed* TOYOHIRO

551 **Yedo Hakkei,** "Eight Views of Yedo." Three of the set: Returning boats at Shibaura; Evening bell at Asakusa, and Autumn Moon at Atago.—**Tokaido Hakkei,** one View; Homing Geese at Yoshiwara; *all small size, almost square*; *signed* TOYOHIRO (4)

552 **A Ten-Sheet Print**: A ladies' procession with a child in a NORIMON embarked in ferry boats crossing a river, amused by blind men fighting on another ferry boat crossing in the opposite direction; *small size sheets forming a horizontal print*; *each signed* TOYOHIRO (10)

553 **An Owl on a Tree** and two sparrows flying; *black and white gradation print*; *small size*; *signed* TOYOHIRO.—**A Surimono** in three parts, MURASAKI SHIKIBU picking small pines, on a fan leaf, *signed* TOYOHIRO; a boy on a bullock playing the flute, *signed* BUNYEN SANJIN; and YANONE GORO sharpening an arrow, *signed* TOYOHIRO'S SON TOYOKIYO (2)

554 **Omi Hakkei**, "Eight Views of Lake Biwa." Small views in circles on sheets; *medium size, almost square*; *signed* TOYOHIRO (8)

*** In fine state.

555 **Five Small Book Illustrations**, *in colours, on one sheet:* Moon viewing, Tama river, Snow on pines, Catching fireflies, and Picking autumn flowers; *all signed* TOYOHIRO; and two pages of "Characters and Picture Brotherhood," *each having a specimen of fine writing and a sketch in gradation printing*; *the drawings by* TOYOHIRO, *c.* 1790 (2 *sheets*)

556 **Hashirakake**: Hawk on snow-covered pine branch watching a flying sparrow; *black and white*; *not signed*

TOYOHIRO and TOYOKUNI.

557 **Ryogwa Juni-ko**, "The Twelve Months by two brushes"; *right hand sheet of a triptych of this rare series.* A Court Lady seated behind a reed blind which an attendant is rolling up, while a little girl in front is playing forfeits with someone unseen; *full-size, upright*; *this being for the seventh month*; *signed* TOYOHIRO

KUNISADA (Utagawa).

558 **A double Surimono**: An analogue of the story of Chorio and Kosekiko. On the Ryogoku Bridge a woman and a child with a large kite bearing a galloping horse; the woman has dropped her purse over the bridge into a passing boat, and a woman in the boat is holding it up to the one leaning over the balustrade; *one of a series*: KAN-SO NI BAN NO UCHI, "Stories of the Han dynasty (of China) two views in one"; *unsigned*

559 **Futami ga ura**, province of Ise: "The Husband and Wife Rocks" lashed together with a straw rope as a charm, for the festival of sun worship; on the horizon the sun is just beginning to slant its broad rays over the darkened sky and sea, on the new year morning; *full-size, oblong*; *signed* KACHORO KUNISADA, *framed*

*** A very fine copy of the first edition, with gauffrage in the water and curl of the breakers rolling in.

30

560 **Trimming a Lamp**: A Woman just risen from her bed standing stooping over a square-framed night lamp with her arm showing through the paper sides; *full-size, upright*; *one of a series*: HOSHI NO SHIMO TOSEI FUZOKU, "Frost stars. Customs of the Present Day"; *signed* GOTOTEI KUNISADA, *framed*

*** In very fine state.

See Illustration. Plate XXX.

1 2

561 **Fuming-out Insects**: A Woman with a taper and fan, under a mosquito net which falls upon a fan with a portrait of an actor; *full-size, upright, one of the same set as the foregoing*; *not signed*

16

562 **A Blue Triptych**: Snow Scene on the bank of the Sumida river and three women with umbrellas, the centre one with three puppies following her; *full-size, upright*; *signed* GOTOTEI KUNISADA (3)

*** In fine condition.

1 4

563 **Tanabata Festival.** Triptych. A group of Women, one seated in a loom, another tying fancy papers on to bamboo, one playing with a child and another seated by a laden ox, representative of the meeting of the Lover Stars, the Loom Maiden and the Herdsman; *full-size, upright, one of a series of Festival triptychs, entitled* FUMITSUKI NISHIJIN NO HOSHI MATSURI, "The Star Festival of Nishijin in the seventh month"; *signed* GOTOTEI KUNISADA (3)

2 14

564 **Wistaria Festival.** Triptych. A group of Women accompanied by children walking under the trellis of Wistaria in the gardens of the Kameido temple beside the Drum bridge; *full-size, upright, one of a series of Festival triptychs, entitled* UZUKI KAMEIDO NO FUJI, "The Wistaria at Kameido in the fifth month"; *signed* GOTOTEI KUNISADA (3)

16

565 **Moonlight Scene.** Triptych. The balcony of a Tea-house overlooking water and shipping, with three women, one on each panel, the centre one standing in front of a SHOJI on which shadows are reflected by the moonlight; *full-size, upright, one of a series* JITSU GETSU SEI, "Sun, Moon and Star," this being the Moon print; *signed* KACHORO KUNISADA

12

566 **Mimeguri no Udachi**, "A Shower at Mimeguri." Triptych. Women standing for shelter beside a gate and stone wall with an overhanging pine tree, and others hurrying in the same direction; *full-size, upright*; *signed* KACHORO KUNISADA

10

567 **The Hour of the Snake** = 9 to 11 a.m.: A Woman loosely clad squatting before a mirror holding a pipe in her mouth; *full-size, upright, one of the series* KINSEI TOKEI JUNI TOKI, "Twelve hours on a modern clock"; *signed* GOTOTEI KUNISADA

*** In the top corners of this series small pictures of men's occupations.

568 **The Hour of the Monkey** = 3 to 5 p.m.: A Woman nude to the waist, standing over a tub of water wringing out a towel; *full-size, upright, one of the same series as the foregoing; signed* GOTOTEI KUNISADA

569 **The Hour of the Boar** = 9 to 11 p.m.: A Woman walking along holding an ovate lantern at the end of a stick; *full-size, upright, one of the same series as the foregoing; signed* GOTOTEI KUNISADA

570 **The Hour of the Dog** = 7 to 9 p.m. A Yoshiwara Belle in gorgeous dress standing before her TOBAKO-BON; in the top corner a Yoshiwara street scene; *one of a series* YOSHIWARA TOKEI, "The Yoshiwara Clock"—**Natsume of Gion Street**, walking by a stream; on the other side of the river the Kyoto Yoshiwara, HIGASHI YAMA, "East mountain" with a list of the Geisha houses in the quarter; *blue print; both signed* GOTOTEI KUNISADA (2)

KOMO ABURA YE FU.

"RED HAIR (a name given to the Dutch) style of painting." *A series of famous views with coloured ornamental frames; full-size, oblong, published by Yamaguchi-ya of Yedo, each signed in Hirakana characters placed horizontally at the top of the picture* "DRAWN BY KUNISADA TO SPECIAL ORDER."

571 **The Drum Bridge at Kameido**: Two Women viewing the wistaria trellis gardens with a dog and two puppies running about.—**Kintai Bridge**, province of Suwo; and two women standing under a pine tree.—**Nihon Bridge** with Fuji in the distance; a GEISHA in the foreground and a man-servant carrying a box (3)

572 **The Temples of Gongen and Inari** of Ogi with two great flights of stone steps, surrounded by woods; in the foreground on the paved path a woman and girl.—**The Temple of Fudo** at Narita, with a little stall outside the wall, and two women with pipes crossing the forecourt.—**Shinobazu Ike**, the famous pond at the shrine of Benten, lotus leaves on the water; in the foreground two women, one with a cup and the other with a tray (3)

573 **Miyajima**, province of Aki, with its celebrated Shinto temple on the water, dedicated to the three daughters of Susano-o; two girls in a boat in the foreground.—**Yeitai Bridge** with a forest of junk masts behind it; in the foreground a girl standing on the prow of a covered boat.—**Masaki**, a River Scene with a girl looking out from under the reed blind of a covered boat (3)

HIROSHIGE (Ichiryusai).

YEDO KINKO HAKKEI.

"SEVEN OF THE EIGHT VIEWS OF THE ENVIRONS OF YEDO." *First edition, published by* SANO-YA KIHEI, *with the seal* KIKAKUDO *stamped in red on the print; full-size, oblong, each sheet signed* HIROSHIGE. *In exceptionally fine condition.*

574 **Asukayama, Bosetsu,** "Evening Snow, Asuka Hill," the celebrated place for viewing cherry trees in blossom, now the old trees are covered with fleecy white, and peasants are making their way against the storm, one leading a horse; the great flakes that are falling are black, the result of decomposition of the pigment used.

575 **Koganei, Sekisho,** "Sunset at Koganei," cherry-trees in blossom on each side of a narrow stream, with a bridge in the foreground, and a white Fuji in the distance

576 **Ikegami, Bansho,** "Evening Bell at Ikegami": View of the entrance to the stairs leading up the hill-side to the Temple, which is enveloped in a grove of cryptomerias, and the tea-houses which surround the gate

577 **Gyotoku, Kihan,** "Returning Boats at Gyotoku": Two great cargo boats with sails in strips against a sunset sky, passing up stream by a reedy point, and a ferry boat in the foreground

578 **Shibaura, Seiran,** "Clearing Weather, Shibaura": Two great junks moored in the bay in the right foreground, two eight-oared rowing boats in the stream, the sky beyond tinged with green and wine-coloured streaks

579 **Azumasha, Yoru Ame,** "Night Rain at Azumasha": A lonely road along an embankment, with a little cross road lined with white flags leading to a temple in a grove of trees, only two peasants are seen in the downpour, which puts the distant scenery in mist

580 **Haneda, Rakugan,** "Homing Geese at Haneda": Two flights of wild geese, one near, the other some distance off, making for the green rushes in water nearly surrounding a little temple grove; in the distance white sails against a golden sky

SETTSU GEKKA.

"SNOW, MOON, FLOWER," *a set of three; full-size oblong. First edition, published by* MARU-YA JIMPACHI, *each signed* HIROSHIGE.

581 **Benzaiten jinja. Settsu no kei,** "Snow Scene, Shrine of Benten," the little island in the Shinobazu pond at Uyeno, with snow falling.—**Tamagawa, Aki no Tsuki, Ayu Tori,** "Catching Fish, Moonlight, Tama river": A group of men and a naked boy under a willow on one side, and two women with nets under a willow on the other side, with a bridge in the middle distance under a full moon.—**Koganei Tsutsumi, no Hana Zakari,** "Cherry season on Koganei bank": A stream fringed with cherry trees in blossom on both banks, and a bridge across it in the foreground (3)

*** Three fine prints, and good impressions.

582 **Scenes from Chinese and Japanese History**: A set of five full-size oblong prints, without title, each with feather pattern in white on a green border; *published by* FUJI HIKO; *signed* HIROSHIGE.—**Nitta Yoshisada** throwing his sword into the sea to appease the angry elements when he was besieging Kamakura, 1333.—**Choki** defending Chohan Bridge (China).—**Sato Tadanobu** attacked by the monks of Yoshino during Yoshitsune's flight, fighting with Kakuhan.—**Kajiwara Genda Kagesuye** stopping to tighten his horse's girth, and so allowing Sasake Takatsuna to get across the Uji river first, in 1184.—**Kumagai Naozane** killing Taira Atsumori at Ichi no Tani, 1184 (5)

*** First edition.

YEISEN and HIROSHIGE.

KISODAIDO ROKU-JU-KU TSUGI.

"THE SIXTY-NINE STATIONS OF THE KISO ROAD," *the inland mountain route between Yedo and Kyoto. Part of the Set of* 70 *prints; full-size oblong; some by* YEISEN, *and others by* HIROSHIGE.

583 **Nihon Bashi Yuki no Akebono,** "Snowy Day-break, Nihon Bridge": View looking up a canal with a great red sun cut by white streaks of mist, rising above the houses, fish people and other traders by the entrance to the bridge, and coolies pushing a cart laden with bales over the arched structure; *on the umbrella the publisher's name,* TAKE-UCHI; *signed* YEISEN. *No.* 1.

*** First edition, and earliest state of the block.

584 **Itabashi no Eki,** "Itabashi Station": View of a road through a village, and a man shoeing a horse under a tree by a roadside booth; on the horse's belly-band the sign of HOYEIDO, and beside the signature the seals of HOYEIDO and TAKE-UCHI; *signed* YEISEN. *No.* 2; *framed*

*** First edition.

585 **Warabi no Eki, Tadogawa watashi,** "Todo river ferry, Warabi Station": The ferry boat laden with passengers and a horse being poled across the stream, and two white egrets flying away up the river; *seal* HOYEI; *signed* KEISAI. *No.* 3

*** First edition.

586 **Urawa Shuku Asama yama Embo,** "Distant View of Asama mountain from Urawa Station": A road lined by almost leafless trees in early spring, with Asamayama belching smoke in the distance; in the foreground a man leads a pack-horse to the left, and a traveller, followed by a coolie, goes onwards towards a rest house; *red seals* HOYEIDO *and* TAKE-UCHI, *and on the horse's belly-band* TAKE; *signed* YEISEN. *No.* 4

*** First edition.

587 **Omiya, Fuji no Enkei,** "Distant View of Fuji from Omiya": The road follows an embankment with cherry trees in blossom along its side, and Fuji is seen across rice fields; in the foreground a traveller being carried in a KAGO; *red seals of* HOYEIDO *and* TAKE-UCHI *beside the signature* KEISAI. *No.* 5

*** First edition.

588 **Konosu Fuki-age Fuji Embo,** "Distant View of the 'blown-up' Fuji from Konosu": A White Fuji seen across flat fields, with a zigzag path across them, and porters laden with parcels passing along; HOYEI-DO *in two red seals, no signature, but by* YEISEN. *No.* 8

*** A later issue.

589 **Honjo Shuku Kanryugawa watashiba,** "Kanryu river ferry, Honjo Station": View of the Kanryu river with a DAIMYO'S procession crossing a bridge to the strip of land in mid-stream, the deeper part being crossed in ferry-boats; three groups of mountain peaks in the background; *without publisher's seal and not signed. but by* YEISEN. *No.* 11

*** A later issue.

590 **Odaii:** View of a moor at the base of Mount Asama covered with Suzuki grass, with a narrow brook running through it, and a party of four pilgrims crossing it, the foremost one carrying a flag; *red seal of* KINJUDO *under the place name*; *signed* HIROSHIGE. *No.* 22

*** First edition.

591 **Iwamurata:** A group of five blind Masseurs fighting and another seated by the roadside, with a dog howling at them; *red seal of* TAKE-UCHI *beside the signature* KEISAI. *No.* 23

*** First edition.

592 **Shionada**: View of a rest house under a great tree on the bank of the Chikuma river, in which a group of nearly nude coolies are resting and three others who have had a dip in the stream are approaching, the sky suffused with a sunset glow; *red seal of* KINJUDO *beside the place name*; *signed* HIROSHIGE. *No.* 24

*** First edition.

593 **Shimo no Suwa**: A station by Lake Suwa celebrated for its hot baths. View of an inn showing a party of travellers having a meal, and at the side a bath house with a man in the bath; *red seal of* KINJUDO *beside the place name, and the trade mark of* ISE IRI *used as an ornamental device on the door at the back of the guest room*; *signed* HIROSHIGE. *No.* 30

*** First edition.

594 **Shiojiri toge Suwa no Kosui hibo**, "The frozen Lake Suwa from Shiojiri pass": View of the lake surrounded by mountains and people crossing on the cracked ice; *seal of* HOYEIDO *and sign of* ISE IRI *on the horse cloth*; *signed* YEISEN. *No.* 31

*** A later issue.

595 **Narai Shuku Meisan mise no zu**, "A picture of the shop of famous products at Narai Station": View of a rest house at the foot of the Torii pass where OROKU KUSHI, box-wood combs invented by a woman named Oroku, are sold; inside a man engaged in making them; in the background a high mountain peak covered with snow; *red seals of* TAKE-UCHI *and* HOYEIDO, *but without the signature of* YEISEN. *No.* 35

*** A later issue.

596 **Agematsu**: View of a great ridge of rock known as the Nezame no toko, or "awakening platform," which affords a startling view of the Kiso river in the distance and the Ono waterfall close by; a traveller and a guide stand on the bridge over the stream, and a man with a load of faggots is crossing, the spray of the fall made with splashed pigment; *red seal of* KINJUDO *under the place name*; *signed* HIROSHIGE. *No.* 39

*** First edition.

597 **Nogiri Inagawa bashi Enkei**, "Distant View of Ina river bridge at Nogiri": View of the river rushing through a rocky course spanned by a bridge, the outlines of which leave a space like Fuji; over to the left a flight of steps leading to a shrine are seen through mist on the hill side; *the seals of* HOYEIDO *and* TAKE-UCHI *beside the signature* KEISAI. *No.* 41; *framed*

*** First edition.

598 **Mitono**: View of a sun-lit field of Suzuki grass with a peasant at work, and others passing along a path through the field towards a hill crowned with plum trees in blossom, up which steps lead under two TORII, the entrance to some shrine; KINJUDO *red seal beside place name*; *signed* HIROSHIGE. *No.* 42

*** First edition.

599 **Magome eki toge yori,** "Magome Station—Approach to the Pass": A traveller, a coolie stopping to tie his straw sandal, and another carrying an empty KAGO on a mountain road overlooking the roofs of Magome village, with a great grey range in the background; on the left a man riding a bullock round a road cut in the face of a cliff; *red seal of* ISE IRI *above that of* HOYEIDO, *beside the signature* YEISEN. *No.* 44

*** A later issue, with added blue mountain block.

600 **Unuma no eki, Inuyama yori embo,** "Distant view of Unuma station from the approach of Mount Inu": The view includes the old Castle of Inuyama, the sweep of the Kiso river, and the mountains beyond; HOYEIDO *seal in red*; *unsigned, but by* YEISEN. *No.* 53.

*** A later issue.

FIFTH DAY'S SALE.

SHIBA KOKAN.

LOT

601 **Two Landscapes**: Shibayama from Yabe, province of Suruga; and a European Scene, a park with artificial lake, men feeding swans, and fishing; *large size, oblong, printed from engraved copper-plates and coloured by hand*; *both signed* SHIBA KOKAN (2)

*** The avowed work of this pupil and imitator of Harunobu is very rare. About 1780 he left the school of Tani Buncho and went to Nagasaki, where he studied European perspective under the Dutch who had settled there, and these prints are the outcome of his innovation in Japanese art.

602 **Two Landscapes**: The Ryogoku Bridge, Yedo, with a Dutch title **Tweelandbruk**; and a Foreign Scene with title **Zitënhuye** printed in reverse; *large size, oblong, printed from engraved copper-plates and coloured by hand*; *the latter signed* KOKAN SHUN

*** It is curious to notice that he has forgotten to reverse his inscription on the plates of three of these prints.

MASUNOBU (Tanaka).

603 **Hashirakake: Chorio and Kosekiko travestied**: A young SAMURAI crossing a bridge on horseback, and a girl on the head of a dragon in the stream below, handing up a love letter to the youth, after the manner in which Chorio handed up to the Sage his dropped shoe; *printed in three colours*; *signed* MASUNOBU *c.* 1765

*** A pupil of Kyonobu, he fell under the Harunobu influence, plainly shown in this print. Work very rare.

KORIUSAI (Isoda).

604 **Kakemono-ye**: Two Ladies walking under one umbrella, an extremely fine and unusual print on one sheet of paper; *printed in four colours, without background*; *signed* KORIUSAI; *framed*

See Illustration. Plate XXXI.

3 5 — 605 **Hashirakake**: Full-length figure of a Girl holding a lantern in one hand, while with the other she leads a SAMURAI to the house; *signed* KORIU; *framed*

*** In fine state of preservation.

1 12 606 **Hashirakake**: A Girl seated holding a cup of SAKÉ, and another with her hand on her companion's shoulder, a young man standing and a long-armed monkey up a peach tree lowering a saké kettle to the group; *signed* KORIUSAI

1 18 607 **Hashirakake**: A Youth in the snow outside the barred window of a house, closing an umbrella, and a girl inside pushing out her hand and catching hold of his collar; *signed* KORIUSAI

1 8 608 **Hashirakake**: From the lower part of the picture Momotaro is looking up at the advance of his dog and monkey, attired as warriors, in their attack on the Devil, who appears to be stepping down out of a TANI screen; *signed* KORIUSAI

*** In excellent state of preservation.

2 6 609 **Hashirakake**: A Girl leading a horse with a youth on its back, and Fuji rising out of mists in the distance; *signed* KORIUSAI

2 18 610 **Hashirakake**: A Young Woman and a SAMURAI standing on the drum bridge at Kameido, watching a child who is leaning on the balustrade, throwing pieces of cake to the gold fish in the pond; *signed* KORIUSAI

*** A fine bright copy.

2 8 611 **Hashirakake**: Lovers on the ENGAWA of a house, he on one knee with his arms round her waist, she standing bashful, and toying with his hair, beside them the paper SHOJI with two broken panes; *signed* KORIUSAI

14 612 **Hashirakake**: A Tired Actor in female private costume returning home, and a woman with YOSHI on her garments accosting him with a love letter in her hand; in the background the theatre roof rising out of mist; *signed* KORIUSAI

7 5 — 613 **Hashirakake**: A pair of Golden Pheasants seated on a snow covered branch of a pine tree overhanging a cascade; *signed* KORIU; *framed*

*** A fine decorative print.

12 614 **Hashirakake**: Fukurokujiu with a towel on top of his head standing beside a bed screen, and drawing a kneeling OIRAN by the hand; *signed* KORIUSAI

SHUNSEN (Katsugawa).

615 **The Ryogoku Bridge.** Triptych: View looking sideways with Fuji in the distance beyond another bridge to the left; on the quay groups of gaily-dressed ladies recognising one of the popular actors of the time; *full-size, upright; signed* SHUNSEN, *with his red seal* (3)

616 **View of the Sumidagawa** looking across to the Quay of Stables with pedestrians crossing the bridges, and Fuji away to the left; *a long narrow horizontal print, about* HASHIRAKAKE *size, oblong; signed* SHUNSEN

617 **Two Landscapes.** A Snow Scene on the sea-shore; and people on the sands gathering clams, while one man has caught a plaice; *both full-size, oblong; signed* KASHOSAI SHUNSEN (2)

MASANOBU (Kitao).

618 **A Geisha going to an Engagement** with another woman by her side walking along in conversation, followed by a female servant carrying a SAMISEN box; *full-size, upright, without background or signature*

*** A very beautiful composition, fine colour scheme, and in good condition.

619 **Hashirakake**: Two Ladies, full-length figures standing side by side; *signed* KITAO MASANOBU; *framed*

*** A very fine print for the quiet dignity of pose in the composition and the exquisite simplicity and harmony of the colours, though slightly toned by exposure.

620 **Hashirakake**: Full-length figure of a BIJIN wearing black KIMONO and carrying umbrella, she is accompanied by a man-servant carrying a KIMONO box; *a fine composition in excellent condition; unsigned; framed*

621 **Hashirakake**: Full-length figure of a woman and man, the latter holds a KOMOSO'S hat in one hand and a flute in the other; the graceful poise of the girl's hand is noteworthy; *unsigned*

622 **Hashirakake**: A Lady with a closed umbrella walking beneath a cherry tree in blossom, and a man on her far side looking backward over her shoulder; *signed* MASANOBU

SEIRO MEIKUN JIHITSU SHU.

"CELEBRATED WOMEN OF THE TEA-HOUSES AND THEIR HANDWRITING"; *a series of seven full-size upright double-page prints from this book, one of the most beautiful works ever published in Japan; signed* KITAO RISSAI MASANOBU. *c.* 1780.

4 4 623 **Koimurasaki and Hanamurasaki of Kado Tama-ya**: The former on the right seated holding a pipe, and another woman showing her a piece of figured material, while her KAMURO sits behind in front of a screen bearing a stork; above, a poem on the New Year. Hanamurasaki on the left standing also looking at the material, a SHINZO seated beside her and her KAMURO standing behind; above, her poem on the New Year; *unsigned* Wilson

4 4 624 **Azumaya and Kokonoe of Matsukane-ya**: The former on the right playing the SAMISEN and singing from a song-book, another with a pet rat and her KAMURO clapping her hands at a boy; above, her poem on Snow; on the left Kokonoe passing out beside a maid with a tray of refreshments and her KAMURO; above, her poem on the Willow in Spring; *unsigned* "

4 10 625 **Hinatsuru and Chozan of Choji-ya**: The former on the right, standing before Chozan seated at a writing table on the left, another woman with an open book kneeling in the centre, two KAMURO with Hinatsuru's cat and her pipe and tobacco box, and Chozan's KAMURO blowing up the charcoal in a brazier; above, Hinatsuru's poem on Cuckoo and Moon, and Chozan's on Wild Geese; *unsigned* Smith

3 3 626 **Hitomoto and Tagasode of Daimonji-ya**: The former on the right waving an adieu to the latter going out with her two KAMURO, a woman behind Hitomoto looking at a folding autograph album and her KAMURO holding a shallow pot of FUKUJUSO plants; above, Hitomoto's poem on Plum Blossom and Tagasode's on Spring and Farmers; *signed* KITAO RISSAI MASANOBU Metzger

3 15 627 **Utagawa and Nanasato of Yotsume-ya**: The former on the left seated, reading, and the latter standing behind her holding a TANJAKU and brush, while her KAMURO holds her SUZURI-BAKO; along the balcony, up the front of which a branch of cherry-blossom is seen, another woman is on all fours, and a KAMURO is coming with a SAKÉ kettle; above, Utagawa's poem on Cherry Blossom, and Nanasato's on Plum Blossom; *unsigned* "

3 5 628 **Takigawa and Hanaogi of Ogi-ya**, both on parade at the New Year passing the pile of fire-buckets, each with a SHINZO and two KAMURO, who are amused by two cats, Takigawa leading on the right; above, Takigawa's poem on Spring, Wind and Water, and Hanaogi's on Plum Blossom; *unsigned* "

629 **Segawa and Matsundo of Matsuba-ya** : The former on the right standing beside a brazier looking at a present which Matsundo, seated, is showing her ; around the brazier are Segawa's KAMURO warming themselves and looking at a book, while one of Matsundo's KAMURO and another woman stand behind her ; above, Segawa's Chinese poem on Spring and the Willow, and Matsundo's on the Willow and Wind ; *signed* KITAO RISSAI MASANOBU

KIYOMINE (Torii).

630 **Utamachi of Sanomasu-ya** on promenade with another girl and a child attendant under a flowering cherry tree, the blossoms rendered by gauffrage ; *full-size, upright* ; *one of a set* SHIN YOSHIWARA YEDO CHO, NICHOME ; *signed* KIYOMINE

631 **Uranosuke playing Blind-man's Buff** with the Girls of the Tea-house, Ichiriki ; the scene is placed in the gardens with plum trees in blossom and a landscape beyond, the open house being on the right ; a fine Triptych ; *full-size, upright* ; *signed* KIYOMINE ; *framed* (3)

632 **Tsukasa of Ogi-ya**, in full ceremonial costume, standing under a cherry tree, without background ; *full-size, upright* ; *one of the series* SEIRO SHIKI NO NAGAME, "To sing of the four seasons of the Tea-houses" ; *signed* KIYOMINE

SEKKYO (Sawa).

633 **A long-tailed Bird**, perched on a bough of cherry blossom ; a gradation print in black and white ; *full-size, upright* ; *signed* SEKKYO

UTAMARO (Kitagawa).

634 **Taiko with the Five Yoshiwara Beauties.** Triptych : In the centre Taiko, or Toyotomi Hideyoshi, seated holding a SAKÉ cup, with a woman seated by his side and another standing holding up a fan, and on his left are three more frail beauties, but in the midst of his enjoyment his wife, the KITA NO MANDOKORO, is entering on his right beneath an umbrella carried by a servant ; *full-size, upright* ; *title* : TAIKO GO TSUMA RAKUTO YUKWAI NO ZU, "A View of the Pleasures of Taiko with Five Women in the Happy Land" ; *signed* UTAMARO ; *framed*

*** This triptych, published in 1804, gave great offence to the dissolute living Tokugawa Shogun Iyenari as a satire on himself, and Utamaro was thrown into prison, the effect of which helped to hasten his death. In most of the copies under observation the register of the green has been faulty ; in this print it is but very slightly out, and only on one sheet.

635 **Cherry Viewing at Gotenyama.** Triptych: A noble Lady getting out of her NORIMON in the centre, one of her ladies holding up part of the roof, and on the left another kneeling with her mistress's sandals, and a third with an umbrella; on the right another lady making SHAGAMI and holding a box, a little girl with a doll, etc.; in the distance the Bay of Yedo with sailing boats and moored junks; *full-size, upright*; *signed* UTAMARO; *dated Rat 7 = 7th month*, 1804

636 **Midorigi and Wakaume of Waka Matsu-ya**: Half-length and bust portraits, the former arranging a hair pin, and the latter holding a box and a fan; *full-size, upright, without background*; *one of the series* SEIRO YUKUN AWASE KAGAMI, "A mirror comparing the courtesans of the Tea-houses"; *signed* UTAMARO

637 **Komurasaki and Hanamurasaki**: Half-length portraits of two Tai-yu of the Tama-house; *full-size, upright*; *one of the same series as the foregoing*; *signed* UTAMARO

638 **A Lullaby**: Half-length of a mother, with blackened teeth, singing to a child leaning back in her arms; *full-size, upright*; *one of a series* TOSEI KOIKA HAKKEI, "Eight Love Songs of the Present Day"; *signed* UTAMARO

639 **O Chappi**, "The Petulant Miss": Half-length figure of a woman biting and pulling at a paper handkerchief held between her teeth; *full-size, upright*; *one of a series* SAKIWAKE KOTOBA NO HANA, "Flowers of Speech in various colours"; *signed* UTAMARO

640 **Karakoto of Choji-ya.** Silver print: Large head bust portrait, holding in her hands a rolled-up black and white drawing with the signature of MORINOBU (TANYU) just visible; *full-size, upright*; *signed* UTAMARO

641 **The Niwaka Festival Procession**: One sheet of the heptaptych, showing five women in Corean costume, this from the set with Fuji background and without the names of the women; *full-size, upright*; *signed* UTAMARO

*** A fine copy.

642 **Two Women** looking at a pot of growing water grass, one seated holds a fan on which is depicted pink chrysanthemums, with her other hand she arranges a hair-pin; the other bijin standing, a tall, elegant figure; background a screen (two wild ducks swimming), over which is thrown a transparent black overcoat; *full-size, upright*; *one of a series* FUZOKU SANDAN MUSUME, "Customs of Three Classes of Girls," this being for CHUBON, the middle class; *signed* UTAMARO; *framed*

*** In excellent preservation.

643 **A Geisha** reading a book of songs; with her left hand she supports the lower end of a SAMISEN and holds the BACHI; large head, half-length figure; *full-size, upright*; *signed* UTAMARO; *framed*

*** In excellent preservation.

644 **A Geisha** seated, tuning her SAMISEN, with an open book of songs beside her; *full-size, upright*; *without background*; *one of a series* YEDO NO HANA, MUSUME JORURI, "Flowers of Yedo, a young lady of the musical drama"; *signed* UTAMARO; *framed*

*** Special attention is called to the line.

645 **Two Ladies** in conversation with an actor; the latter and one of the ladies are seated on a rustic seat under a cherry-tree in bloom, the other is standing by; *full-size, upright*; *signed* UTAMARO. *Framed*

646 **Two Women**, one, three-quarter length, holds a lantern which she has just lighted; the other in front, half-length, is folding a FUROSHIKI, one corner of which she holds in her blackened teeth; *full-size, upright*; *one of a series* FUZOKU BIJIN TOKEI, "Clock of the Customs of Beauties," this for the Dog-hour, 7 to 9 p.m.; *signed* UTAMARO; *framed*

*** In superb condition.

647 **Hashirakake**: KOMURASAKI AND GOMPACHI, two celebrated lovers, she with hands together looking up into his face, and Gompachi looking down at her sorrowfully; *signed* UTAMARO

HOKUSAI (Katsushika).

HYAKUNIN ISSHU URAGAWA YETOKI.

"THE HUNDRED POEMS EXPLAINED BY THE NURSE." *Twenty-five out of twenty-seven known sheets of this series*; *full-size, oblong*; *signed* ZEN HOKUSAI MANJI. *First edition, except where otherwise specified*; *published by Yeijudo of Yedo*, 1839.

The order given corresponds with that of De Goncourt.

648 Poem by **Tenchi Tenno**: Scene of an autumn rice-field with labourers harvesting. *No.* 1

Coarse the rush-mat roof,
Sheltering the harvest hut
Of the autumn rice-field;
And my sleeves are growing wet
With the moisture dripping through.

649 Poem by **Jito Tenno**: People crossing a narrow stream and two men bowing low to each other, with clothes bleaching in the distance. *No.* 2

Spring, it seems, has passed,
And the summer come again;
For the silk white robes,
So 'tis said, are spread to dry
On the "Mount of Heaven's Perfume."

650 Poem by **Kakinomoto Hitomaro**: Men dragging nets up a mountain stream. *No.* 3

Ah! the foot-drawn trail
Of the mountain pheasant's tail,
Drooped like down-curved branch!
Through this long, long dragging night,
Must I keep my couch alone?

651 Poem by **Yamabe no Akahito**: A hillside overlooking the Bay of Tago in Suruga, and Fujiyama. *No.* 4

When to Tago's coast
I my way have ta'en and see
Perfect whiteness laid
On Mount Fuji's lofty peak
By the drift of falling snow.

652 Poem by **Sarumaru Daiyu**: Women passing through the mountains in autumn, listening to the stag's cry. *No.* 5

In the mountain depths,
Treading through the crimson leaves,
Cries the wandering stag.
When I hear the lonely cry,
Sad—how sad—the autumn is!

*** A later issue.

653 Poem by **Chunagon Yakamochi**: Men on a junk watching the flight of magpies at nightfall. *No.* 6

If the "Magpie Bridge"—
Bridge by flight of magpies spanned—
White with frost I see:—
With a deep laid frost, made white:—
Late, I know, has grown the night.

654 Poem by **Abe no Nakamaro**: The poet in China being starved to death by the Emperor's order, wrote this poem in blood on his sleeve. *No.* 7

When I look abroad
O'er the wide-stretched "Plain of Heaven,"
Is the moon the same
That on Mount Mikasa rose,
In the land of Kasuga?

655 Poem by **Ono no Komachi**: A group of peasants outside a house engaged in the drudgeries of life. *No.* 9

Colour of the flower
Has already passed away,
While on trivial things
Vainly I have set my gaze,
In my journey through the world.

*** A later issue.

656 Poem by **Sangi Takamura**: Women on the coast of Ise diving for Awabi shells, and a boat putting out to sea. *No.* 11

O'er the wide, wide sea,
Towards it's many distant isles,
Rowing I set forth.
This, to all the world proclaim,
O ye boats of fisher-folk!

657 Poem by **Sojo Henjo**: Two nobles' daughters in a sacred dance at a Court festival. *No.* 12

O ye winds of heaven!
In the paths among the clouds
Blow, and close the ways,
That we may these virgin forms
Yet a little while detain.

658 Poem by **Ariwara no Narihira**: Peasants crossing a bridge over the Tatsuta river, near Nara in Yamato, in autumn when maple leaves tint the stream. *No.* 17

I have never heard
That, e'en when the gods held sway
In the ancient days,
E'er was water bound with red,
Such as here in Tatta's stream.

*** A later issue.

659 Poem by **Fujiwara no Toshiyuki**: A great junk sailing on the Bay of Suminoe in Settsu. *No.* 18. *Framed*

Lo! The gathered waves
On the shores of Sumi's bay!
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.

660 Poem by **Ise**: A mother and daughter in the upper chamber of a house where tilers are working on the roof; the daughter watching the departure of a loved one. *No.* 19

Even for a space
Short as joint of tiny reed
From Naniwa's marsh,
We must never meet again
In this life? This do you ask?

*** A later issue.

661 Poem by **Motoyoshi Shinno**: Two ladies standing on the shore of the Bay of Osaka, and a man pulling at an unwilling ox. *No.* 20

Now, in dire distress,
It is all the same to me!
So, then, let us meet
Even though it costs my life
In the Bay of Naniwa.

662 Poem by **Kan Ke** (Sugawara no Michizane): While in exile he visits a temple on Mount Tamuke, his bullock cart and servants waiting for him, and the ground strewn with maple leaves. *No.* 24

At the present time,
Since no offering I could bring,
Lo, Mount Tamuke!
Here are brocades of red leaves
At the pleasure of the god.

663 Poem by **Teishin Ko**: The Ex-Emperor Uda Ho-o visiting the temple on Ogurayama, in autumn. *No.* 26

If the maple leaves
On the ridge of Ogura
Have the gift of mind,
They will longingly await
One more august pilgrimage.

*** An invitation to the Emperor Daigo to visit the same place.

664 Poem by **Minamoto no Muneyuki**: A winter scene, men warming themselves by a log fire. *No.* 28. *Framed*

Winter loneliness
In a mountain hamlet grows
Only deeper, when
Guests are gone, and leaves and grass
Withered are;—so runs my thought.

665 Poem by **Kiyowara no Fukayabu**: The prow of a pleasure boat lit by lanterns on a Midsummer night. *No.* 36

In the summer night,
While the evening still seems here,
Lo! the dawn has come.
In what region of the clouds
Has the wandering moon found place.

666 Poem by **Bunya no Asayasu**: Women in a boat gathering water-lilies. *No.* 37. *Framed*

In the autumn fields,
When the heedless wind blows by
O'er the pure white dew,
How the myriad, unstrung gems
Everywhere are scattered around.

667 Poem by **Sanji Hitoshi**: A DAIMYO passing into the vapours of the dying day, musing on a lost love. *No.* 39

Bamboo-growing plain,
With a small field bearing reeds!
Though I bear my lot,
Why is it too much to bear?—
Why do I still love her so?

668 Poem by **Onakatomi no Yoshinobu**: The poet seated on a cliff, and a group of warders round a fire at the gate-way of a palace. *No.* 49

Like the warders' fires
At the Imperial gateway kept,—
Burning through the night,
Through the day in ashes dulled,—
So the love that fills my thoughts.

669 Poem by **Fujiwara no Yoshitaka**: A bath-house overlooking a lake where water birds are diving, and a man musing on the balcony. *No.* 50

For thy precious sake,
Once my (eager) life itself
Was not dear to me,
But 'tis now my heart's desire
It may long, long years endure.

*** A very fine copy.

670 Poem by **Fujiwara no Michinobu**: Early morning with coolies commencing their day's march. *No.* 52. *Framed*

Though I know full well
That the night will come again,
E'en when day has dawned;—
Yet, in truth, I hate the sight
Of the morning's coming light.

671 Poem by **Sanjo-no-in**: Ceremony in a Shinto temple in honour of the moon in its fulness and Susano O no Mikoto, the Moon God. *No.* 68

If, against my wish,
In the world of sorrows still,
I for long should live,—
How then should I pine, alas!
For this moon of middle-night.

672 Poem by **Dainagon Tsunenobu**: An uphill road overlooking rice fields, women filling buckets at a stream, and coolies carrying baskets on a pole. *No.* 71

When the evening comes,
From the rice leaves at my gate
Gentle knocks are heard,
And into my round rush-hut
Autumn's roaming breeze makes way.

TOYOKUNI (Utagawa).

673 **Preparing for the Toshikoshi**, the crossing from the Old to the New Year. Triptych. The house is clean and the SHIMENAWA is stretched across with tufts of straw, GOHEI, and fern leaves; offerings to the household gods stand in a recess before which the lady of the house sits by a brazier; in the centre the head of the house holds a stand on which is a box of dried beans with which to pelt the ONI and drive them out; *a very fine work in Toyokuni's early style*; *full-size, upright*; *signed* TOYOKUNI. *Framed* (3)

674 **Murasaki Shikibu**, the celebrated Poetess and Lady of Honour to the Empress JOTO MON-IN, seated on the balcony of the temple at Ishiyama looking out on Lake Biwa's glorious scenery; *a narrow oblong print about hashirakake size*; *signed* TOYOKUNI

675 **A Girl** manipulating a BIJIN puppet, another, seated on the floor behind her, plays the SAMISEN—interior of a tea-house, delicate green floor and yellow roof; *small size, upright*; *one of a series* FUSOKU SHOGEI ASOBI, "Customs in polite accomplishments of many kinds," this being "Puppets"; *signed* TOYOKUNI. *Framed*

676 **Women as Daikoku and Benten**, the former seated by his bale of rice with the wealth giving mallet, and the latter seated playing the BIWA; behind them a girl burning incense; *full-size, upright, without background, but clouds and a poem*; *one of a series* SHICHI FUKUJIN, "The Seven Gods of Good Fortune"; *signed* TOYOKUNI

677 **Furyu Rok'kasen,** "Refined Six Poets." One sheet of a Triptych. Ono no Komachi standing holding a court fan over Ariwara no Narihira on one knee with a fan on his shoulder, and an attendant holding his KEN-EI hat; *full-size, upright, with poems in green clouds*; *signed* TOYOKUNI

678 **Suyehiro-ya of Miyado,** "The Fan Shop of Miyado." Triptych. Interior scene; in the left sheet one is beating the paper into shape, while the book-keeper has turned from her account book to converse with an errand boy; in the centre a BIJIN displays her wares to a SAMURAI; while to the right, one is painting a fan, another folds the paper; *full-size, upright*; *signed* TOYOKUNI (3)

*** A fine print, in good condition.

679 **Hanayome Gyoretsu,** "A Bridal Procession." Pentaptych. A party of ladies and girls convoying a bride to her future home, one shielding her with an umbrella and some carrying presents; *full-size, upright*; *signed* TOYOKUNI. *Framed*

*** A fine print, in beautiful condition.

See Illustration. Plate XXXII.

680 **The Bath Room.** A woman standing loosely clad in a blue UKATA, and another stooping wringing out towels in a tub; *full-size, upright*; *signed* TOYOKUNI

681 **Morning Ablutions.** A woman, nude to the waist, kneeling at a tub of water washing her neck; across the top a broken branch of peach-blossom; *full-size, upright*; *signed* TOYOKUNI

682 **Eight Views** dealing with the particular poetical features of scenery found in Chinese poetry, into which subjects from the Genji Monogatari have been incorporated; *medium size, almost square*; *signed* UTAGAWA TOYOKUNI; *very early work* (8)

*** All in fine state and very rare.

683 **A Comic Play,** OKETORI, "Tub Taking." A man holding an umbrella and dancing around a very graceful woman who is holding a jar aloft in her left hand; *full-size, upright, without background*; *one of a series* FURYU MYBU KYOGEN, "Refined Comic Plays"; *signed* TOYOKUNI; *framed*

*** A fine example of the artist's best style, in fine state.

684 **Two Actors** in private life, seated, one holding a SAKÉ kettle and the other a SAKÉ cup; *full-size, upright*; *signed* TOYOKUNI

*** In the period Bunsei (1818-1829) the actors were so good-looking, and they captivated the hearts of so many women, that the government ordered all actors to shave off their front hair. This was followed by a general custom of wearing a piece of purple silk on their foreheads, which gave them a very pleasing and dandified appearance that in no way lowered their estimation in the feelings of the gentler sex.

685 **Iwai Kumesaburo and Arashi Shichigoro,** the former in male and the latter in female characters; *full-size, upright, without background*; *signed* TOYOKUNI

686 **Two Actors,** Asao Kuyemon, as Tenoura Hachibei, standing beside Matsumoto Yonezo, as the woman Orin; *full-size, upright, on a wash background*; *signed* TOYOKUNI

687 **Segawa Ronosuke** seated arranging a branch of cherry blossom, and a domestic behind him; in a frame a portrait of the actor as the woman OSHICHI; *full-size, upright*; *one of a series* YAKUSHA MITATE KURABE, "A Comparison of Selected Actors"; *signed* TOYOKUNI *and dated Hare year* = 1807

KUNISADA (Utagawa).

688 **Muchu no Saisui,** "The Sands of Muchu" in a fog or mist. A View looking through a gap with a wooded cliff on the left and a tree on the right, up a stream to a bridge, and a road between cliffs to the water's edge, Fuji in the distance, all except the foreground is a dense mist; *full-size, oblong*; *signed* KACHORO KUNISADA

689 **Nakamura-za Gaku-ya no zu,** "View of the Green-rooms of the Nakamura Theatre." Triptych. A most interesting theatrical print, crowded with figures of many of the great actors of the day in various occupations connected with making-up for their parts, and with a small "property" room in the lower corner; *full-size, upright*; *signed* KINRAISHA KUNISADA. *Framed* (3)

690 **Snow Festival.** Triptych. A group of Women in a snow-storm, some bringing out hot food for the comfort of poorer sisters, and a man mending his wooden clog; *full-size, upright, one of a series of festival triptychs, entitled* KAMENA ZUKI HATSUKI YUKI NO SOKA, "The Street-walker and first snow, tenth month"; *not signed, but with the red seal of Kunisada*

691 **Shoki and an Oni,** "The Demon Queller," *printed in two shades of red, and the demon with a green body*; *full-size, upright.*—**A Snow Landscape.** Two Women standing at the garden gate of a house, and a third with a string of fish approaching them; *full-size, oblong*; *both signed* GOTOTEI KUNISADA (2)

692 **Three Surimono.** Two Actors as Minamoto Warriors; Asahina Saburo tearing the skirt off the armour of Soga no Goro; and **Two Crêpe Prints**; *all signed* GOTOTEI KUNISADA (5)

693 **Two Actors.** Large Figures in colours, standing against blue landscapes of Tama rivers; Hakuyen Danjuro and the Musashi Tama river with women washing clothes; and Onoye Baiga, and the Mutsu Tama river with a flight of CHIDORI; *full-size, upright*; *both signed* KACHORO KUNISADA (2)

694 **Rokugo no watashi bune,** "The Ferry-boat Rokugo (river)." Triptych. Two open boats filled with women passing on the river, in one of them a lady in a KAGO ; *full-size, upright* ; *signed* TOYOKUNI

695 **A Water Carnival.** Triptych. Four great pleasure boats filled with joyous women passing under the Ryogoku bridge ; *full-size, upright* ; *signed* TOYOKUNI (3)

696 **Preparing for the New Year.** Triptych. Groups of Women in a public bath-house, some in their YUKATAS, others dressed ready to depart, and one entering; in the foreground a woman wrapping up a baby ; *full-size, upright* ; *signed* TOYOKUNI (3)

697 **Shoka Maisho Hanami no zu,** "Flower party of a Tea-house Family." Triptych. A group of tea-house girls amusing themselves at blind-man's buff, and one in the centre being caught ; *full-size, upright* ; *not signed. Framed* (3)

698 **A Lady's Outing.** Triptych. A Lady in a KAGO with four attendants, in a ferry-boat, lying beside another ferry-boat with four other women, on a wide stream ; *full-size, upright* ; *signed* TOYOKUNI (3)

699 **Seibo no Miyuki,** "Deep snow at the end of the year." Triptych. Three Women, two with umbrellas, and the third with a lantern and a bottle, in a thick snow-storm ; *full-size, upright* ; *signed* KUNISADA *changing to* ICHIYOSAI TOYOKUNI (3)

700 **Fireworks on the Ryogoku Bridge.** Triptych. View of the centre of the bridge, with very little of the traffic below it, crowded with all sorts and conditions of people, some of the groups quite interesting studies ; *full-size, upright* ; *signed* TOYOKUNI (3)

701 **Narita san Kaicho no zu,** "Scene at the opening of the shrine at Narita Temple." Triptych. Crowds of people celebrating the Festival of Fudo are gathered round a raised platform where actors are assisting by selling charms, Narita being the birth-place of the first Danjuro ; *full-size, upright* ; *signed* TOYOKUNI (3)

702 **The Awabi-shell Divers of Ise.** Triptych. One woman under the water detaching a shell, another handing one up to other divers in a boat, and a pleasure boat in the centre with visitors ; *full-size, upright* ; *signed* TOYOKUNI *and dated Horse* 6 = 6*th month,* 1858 (3)

703 **Five Surimono.** A pair, of a Man and a Woman under a plum tree in a rain storm ; *signed* KACHORO KUNISADA ; and a set of three, a Woman holding a lantern and two other Women in a dark street ; *signed* TOYOKUNI (5)

KUNIYOSHI (Utagawa).

704 **Yanagi-jima, Asa no eho,** "The lucky direction for the morning, Willow Island." Triptych. Three women at the sacred grove of the Mioken Temple, Willow Island, in the early morning; this being a place lucky to face in worshipping at a particular season of the year; *full-size, upright*; *signed* ICHIYUSAI KUNIYOSHI (3)

705 **Evening Promenade.** Triptych. Three Women walking on the bank of a river beneath pine trees; printed in three shades of blue with slight touches of red on the under draperies; *full-size, upright*; *entitled* TOSEI FUZOKU KONOMI, "Modern Customs we like"; *signed* ICHIYUSAI KUNIYOSHI. *Framed* (3)

KOSO GO ICHIDAI RYAKU ZU.

"AN ABRIDGED BIOGRAPHY OF KOSO, ILLUSTRATED," Koso being another name for Nichiren, the founder of the HOKKE-SHU Sect of Buddhists; *full-size, oblong, published by Hayashi of Yedo, each sheet signed* ICHIYUSAI KUNIYOSHI. *All in splendid condition.*

706 **Nichiren preaching to Fishermen**; the bonze seated on the bank of a stream, and the fishermen in a boat in a narrow part of the stream with their cormorants on the bow; the red sky indicating the approach of night

707 **Buddha appearing to Nichiren** in the trunk of a tree by moonlight

708 **Nichiren praying for Rain** at Kamakura after a long drought in 1271; the priest standing on a ledge of rock by the sea under an umbrella. *Framed*

709 **The Rock in the air.** Attacked by Yamabushi, one of them hurled a great rock in the air to crush the bonze, but he stood still and kept it suspended there; this happened in the 8th month, 1274

710 **Nichiren's defence with his rosary.** In the 11th month, 1274, he was attacked at Koshigoye by men who had orders to decapitate him, but their swords became powerless in their hands

711 **Shichimenjin appearing.** While Nichiren was praying at Mount Minobu, in 1277, a beautiful woman came to him who changed into a great seven-faced dragon

712 **The Defeat of the Mongols.** In 1281, the Invasion by the Mongols, predicted by Nichiren in 1260, took place, when, owing to his prayers, a great storm arose which caused their defeat

713 **The Averted Execution.** After being imprisoned with his pupil, Nichiro, he was ordered to be decapitated at Tatsu no Kuchi, but the executioner's sword broke, when the Shogun Tokimune ordered him to be exiled

714 **Quelling a Storm.** On his way to exile in the Isle of Sado a terrific storm arose which he quelled by casting a spell on the waters in the form of the words NAMU MIYO HO REN GE KIYO, "Hail to the Jewel in the Lotus," a Buddhist invocation

715 **Travelling in a Snow storm.** Nichiren making a pilgrimage at Tsukahara in the province of Sado. *Framed*

*** A very famous print and an exceptionally fine copy.

YEIZAN (Kikugawa).

716 **Haru Kasumi Hana no Gyoretsu,** "A Flower Procession in Cloudy Spring." Pentaptych. A noble Lady being carried in an open NORIMON along the Seven Ri Beach, accompanied by seventeen female attendants; Enoshima and Fuji in the distance; *full-size, upright*; *signed* KIKUGAWA YEIZAN (5)

717 **Furyu Sannin Namayoi,** "A refined version of the Three persons Fuddled"; A Woman holding out a saké-kettle is Haratachi jogo, "The cross drunkard"; A Woman standing beside her SAMISEN is Warai jogo, "The laughing drunkard"; and a Woman seated with a saké-cup in her hand is Naki jogo, "The weeping drunkard"; *full-size, upright*; *without background, save a spray of maple-leaves beside the title*; *signed* YEIZAN (3)

718 **Furyu Ori-dono no zu,** "Refined View of a Weaving Palace." Triptych. A group of three Ladies engaged in weaving and winding silk, and five others standing around looking on, in the woman's part of a DAIMYO'S palace; *without background*; *full-size, upright*; *signed* KIKUGAWA YEIZAN (3)

719 **Furyu Onna Ryoshi,** "Fisherwomen." Triptych, one of a series. Three women in a boat, one hauling in a net with fish, another stooping with a small hand-net for landing fish, and a third working the RO or oar at the end of the boat; in the background a great red sun; *full-size upright*; *signed* YEIZAN; *framed* (3)

720 **Furyu Onna Ryoshi,** "Fisherwomen." Diptych. View on the sea coast with men hauling-in nets, in the foreground two women lighting pipes, one carrying a basket of fish, and another watching two children playing; *full-size, upright*; *signed* YEIZAN (2)

721 **Furyu Kodokara Rokkasen,** "A refined rendering of children compared with The Six Poets"; *five of the set of six, full-size, upright, without background, each sheet representing a mother and child*; ONO NO KOMACHI, a young girl seated holding a folded book; OTOMO NO KURONUSHI, a little boy in a black robe with a saké funnel on his head; BUNYA NO YASUHIDE, a boy with a book open on his head; KISEN HOSHI, a mother with a baby boy on her back, his head bald as a priest's; ARIWARA NO NARIHIRA, a boy seated with arrows on his back, and a head-dress representing that for ancient princely rank; *all signed* KIKUGAWA YEIZAN (5)

*** All in beautiful condition.

722 **Azuma Sugata Genji Awase,** "A Series of Characters in the YEDO Fashion," a series of half-length figures of women with two playing cards from the Genji Song Game on each sheet; KOCHO, "Butterfly," a woman with a butterfly head-dress, resting her head on a pillow and reading a scroll; ASAGAO, "Morning Glory" (the Convolvulus), a woman wiping her face reflected in a mirror; MOMIJI, "Maple," a woman leaning towards a cylindrical lantern, reading a book; OTOME, "A young woman" holding a child to her cheek; *full-size, upright, without background*; *all signed* KIKUGAWA YEIZAN (4)

723 **A Rain Scene.** A Lady with a female domestic holding an umbrella over her, passing along in a heavy rain; the rain cutting across a wash background; *full-size, upright*; *one of a series* TOZEI ZOKU AISOME, "Common first meetings of the present day"; *signed* YEIZAN

*** A very fine impression.

724 **Midorigi of Wakamatsu-ya** in Ceremonial Costume on promenade; **Utaogi of Ogi-ya** with her two KAMURO on promenade, *a crêpe print*; *both signed* KIKUGAWA YEIZAN; *and* **A Mother and Child** watching two puppies playing; *signed* JUKUSAI YEIZAN (3)

725 **Murasaki Shikibu.** A Woman seated at a writing table with a jar of brushes and peacock feathers, and view of the Temple at Ishiyama in the top background, from FURYU OMI HAKKEI series. **A Mother** holding up a little boy, who is reaching after a bell and poem slip, with View of Miidera in the top background, from FURYU HAKKEI series, this being the "Evening Bell." **A Woman as Honzo** returning to his house, a Travesty of the ninth scene of Chiushingura, with contributory scene in the top background, from FURYU CHIUSHINGURA EKYODAI, "Brother pictures of the Loyal League"; **A Mother** seated, tossing her child in the air, from FURYU BIJIN KODOKARA ASOBI, "Children and Beautiful Women compared"; *all signed* YEIZAN (4)

HIROSHIGE (Ichiryusai).

KANAWAZA HAKKEI.

"EIGHT VIEWS OF KANAZAWA," the name for a cluster of villages in Musashi, renowned for its picturesque scenery; *full-size, oblong*; *First Edition, published by Koshimura-ya Heisuke*; *each signed* HIROSHIGE; *very rare.*

726 **Nojima Sekisho,** "Sunset at Nojima." The little village grouped around the base of Nojima yama, with Natsushima in the distance, in the Matsura inlet; in the foreground the ferry-boat crossing

727 **Hirakata, Rakugan,** "Homing Geese at Hirakata." View of the bay, with a long pine covered strip of land between that and an inlet, in the shadows of which fishers are gathering clams; overhead a flight of wild geese

728 **Uchikawa, Bosetsu,** "Evening Snow at Uchikawa." An inlet with a raft on it, and hills in the distance; in the foreground three peasants trudging home on a high road by a tall tree

729 **Seto, Akitsuki,** "Autumn Moon at Seto." The back of Nojima yama beyond water spanned by two small bridges in the centre; in the right foreground a tea house lit-up, and people outside in the moonlight

730 **Koidzumi, Yoru ame,** "Night Rain at Koidzumi." A landscape partly veiled in mist with a few yellow straw stacks in a field and two peasants being buffeted by the storm on a road to the right

731 **Suzaki, Seiran,** "Clearing Weather at Suzaki." A willow overhanging a stream, beside thatched houses and drying fishing nets on the left; a man poleing along a raft in the foreground, and low hills outlined against a golden sky in the distance

732 **Otomo, Kihan,** "Returning Boats at Otomo." A pine fringed road by the mouth of a river running into the Bay of Yedo, and two peasants stopping for a chat, with boats coming in from the sea in full sail

733 **Shomyo, Bansho,** "The Evening Bell at Bansho." A sluggish stream with a village on its further shore and the tops of temple buildings peeping out of a thickly wooded hill in evening haze; on the stream two boats, in one of which a peasant woman bows in prayer as the temple bell chimes in the still air

OMI HAKKEI.

"EIGHT VIEWS OF OMI," the province in which Lake Biwa is situated; *full-size, oblong. Two sets, both First Editions, published by Kawaguchi Shozo, with the stamp Yeisendo; signed* HIROSHIGE.

734 **Seta, Sekisho,** "Sunset at Seta." View of the lake spanned by the long Seta bridge and Fuji in the distance towering into a golden yellow sky; the sails in the distance half lost in the low mists on the water

735 **Seta, Sekisho,** another copy, with a more brilliant sky

736 **Katata, Rakugan,** "Homing Geese at Katata." A flight of geese descending to a marshy reedy piece of ground where a thatched hut has been built-out over the water; the distance partly lost in evening haze

737 **Katata, Rakugan,** another copy, rather heavier printing

738 **Hirayama, Bosetsu,** "Evening Snow at Mount Hira." The great slopes of the mountain rising cold and silent beyond the pine clad valley, in which a few houses are clustered around an arm of the lake, and a few peasants are dragging their way through the thick deposit

739 **Hirayama, Bosetsu,** another copy, somewhat worn

740 **Ishiyama, Akitsuki,** "Autumn Moon at Ishiyama." A high rocky and wooded cliff on the left, with the upper part of Ishiyama-dera rising above the trees, overlooks the lake and Seta bridge; beyond, dim outlines of hills wrapped in a silver mist encircle the lake

741 **Ishiyama, Akitsuki,** another copy, with some of the boulders of the hill a reddish brown, and paler mist effects

742 **Karasaki, Yoru ame,** "Night Rain at Karasaki," with its huge spreading pine tree in the centre of the down-pour, and partly veiled in mist

743 **Karasaki, Yoru ame,** another copy, with walls around the tree, and houses in blue

744 **Awazu, Seiran,** "Clearing Weather at Awazu." A curving coast of the lake, with a road along the shore lined with pine trees; in the distance hills streaked with mist, and bright white sails on the water

745 **Awazu, Seiran,** another copy, top sky blue, the crests of hills in the middle distance and trunks of trees in the foreground in reddish brown

746 **Yabase, Kihan,** "Returning Boats at Yabase." The lake with evening mists just beginning to blot out the boats in the distance, and rising up the hill side; other boats coming nearer in, some furling sails and others moored, and over all a golden sky with the reflected red of sunset

747 **Yabase, Kihan,** another copy, much the same

748 **Mii dera, Bansho,** "Evening Bell, Mii temple." A flat green field with mountains rising beyond, on the wooded sides of which the temple roofs jut out through the trees; between the hills the mists are rolling in, and the dark mountain ridge is outlined against a pale golden sky with a dark top; the foreground finely grade, from wine colour to grey

*** A superb impression.

749 **Mii dera, Bansho,** another copy, the fields in the foreground green the sky graded upwards into a deep orange

750 **Mii dera, Bansho,** *a superb impression in monochrome; very rare; framed*

SIXTH DAY'S SALE.

SHIGEMASA (Kitao).

LOT

751 **Long Life Symbols.** A Group of three Boys and a Girl playing under a pine tree, one boy and the girl as Jo and Uba, the Spirits of the Pine Trees of Takasago and Sumiyoshi; one boy trying to pull up the tree, another watching a tortoise come out of a stream, and the fourth clapping his hands at flying cranes; *a narrow horizontal print*; *signed* KITAO KOSUISAI

752 **A Harugoma Dancer** with horse head-dress and a fan, dancing to the music of two other men, before two boys standing beside a KADOMATSU; *full-size, oblong*; YOKO-YE; *a double-page illustration from a book of poems*; *signed* KITAO KOSUISAI. *Framed*

753 **A Kuge visiting.** The Nobleman has just got off his horse and is advancing towards a house with his fan upright, followed by attendants; *full-size, oblong*; YOKO-YE; *a double-page book illustration*; *signed* KITAO KOSUISAI. *Framed*

754 **A Shojo dancing**, holding a dipper and SAKÉ cup beside a large SAKÉ jar; HOSO-YE *form, printed in red monochrome*; *signed* KITAO SHIGEMASA

755 **Theatrical Duo**: Nakamura Matsue as the greengrocer girl O Shichi, standing, holding the hand of Azuma Tozo as the kneeling noble's attendant Kichisa; HOSO-YE, *in yellow, pink and green*; *signed* KITAO SHIGEMASA

756 **Fumi-zuki,** "The Month of Letters," the seventh month. Two children, one carrying a small lantern, passing a house where a woman is showing a baby boy a MAWARI DORO, or revolving lantern form of a wheel of life; *medium-size, almost square*; *signed* KITAO SHIGEMASA

KATSUSHIGE (Utagawa).

757 **Hashirakake**: A Woman standing, arranging a hair-pin, and a man squatting and leaning on a low bamboo railing on the stone-walled bank of a river, where boats stop to land people; *signed* KATSUSHIGE

*** Nothing is known of this artist, and his work is very rare.

MASAYOSHI (Kitao).

758 **Ryogoku Bridge** en fête, the quay and the boats on the river lined with lanterns, and fireworks being let off, a rocket coiling as a fiery serpent above the bridge; *extra large size, oblong*; *signed* KITAO MASAYOSHI

759 **Two Landscapes.** Promenade by the Sumida River; and Sunrise at Atago-yama; *both medium-size, oblong*; *signed* KITAO MASAYOSHI (2)

KITAO SCHOOL.

760 **The Intrusion.** A Girl seated in a closed chamber with brush in hand and a scroll of writing, startled by the opening of the SHOJI and a young man looking in at her; *full-size, oblong*; YOKO-YE; *a double-page illustration from an erotic album*; *not signed*

SHUNMAN (Kubo).

761 **The Tea-house Ichiriki.** Triptych. Uranosuke playing blind man's buff with the GEISHA and other girls of the establishment, to throw those who wanted to know of his movements off the scent of his plans for vengeance. In another section of the building two of the spies, one helping the other to SAKÉ. An incident in the seventh act of the CHIUSHINGURA; *full-size, upright*; *signed* KUBO SHUNMAN. *Framed*

*** The work of Shunman, always graceful and refined, was surely never seen to better advantage than in this rare and beautiful triptych. This is the original from which the plate in "Masterpieces from the Ukioye School" was taken.

See Illustration. Plate XXXIII.

762 **A Conversazione.** A Group of seven Ladies seated around a bird-cage on the floor chatting over their affairs; *full-size sheet, oblong*; *a double-page illustration from a book of poems*; *signed* SHOZADO KUBO, *sealed* SHUNMAN

*** The decomposition of the orange in one lady's OBI conceals a fine diaper pattern.

763 **The New Year Festival.** Two Manzai Dancers giving an entertainment before the little boy of a great house seated on his mat with a group of a female servants around him; *full-size, oblong*; *a double-page illustration from a book*; *signed* KUBO SHUNMAN, *sealed* SHUNMAN *on one side, and on the other* RINSHO *with seal*

764 **Viewing Plum Blossom.** Two Court Ladies being poled along a stream, passing under a flowering plum tree, the blossoms rendered in gauffrage; *full-size, oblong*; *a double-page illustration from a book*; *signed* SHOZADO KUBO SHUNMAN, *sealed* SHUNMAN

765 **Evening on the Sumidagawa.** The upper room of a house overlooking the river, where a gentleman and four ladies are admiring a floating cloud of golden mist under a silver moon; *a long horizontal narrow print about* HASHIRAKAKE *size, oblong*; *sealed* SHUNMAN

766 **Long Surimono**: PILGRIMS TO ISE. A Man leading a horse laden with a woman and her two children, and others on foot passing along a road by a few trees; *this part signed* SHOZADO SHUNMAN. On the right-hand side, seated in a thatched booth, are the two singing girls, O SUGI and O TAMA, and men pelting them with cash, an old time sport; *this part signed* SANTO KIODEN, *the literary name of Kitao Masanobu*

767 **An Evening Party** in a house on a hill overlooking a city of house roofs, with a river in the centre spanned by four bridges and the sea beyond; *a long narrow horizontal print*; *sealed* SHUNMAN

768 **A Theatrical Scene.** A Man with a shield and a girl with a GEISHA'S drum denouncing a GEISHA with a SAMISEN, while another stands over her to protect her; four other characters fill the picture; *small-size double-page illustration from a book, finely printed with gauffrage*; *not signed. Framed*

*** The refined treatment of this group of actors forms a wonderful contrast to the prints of the usual theatrical artists.

769 **A Ladies' Poetry Party.** The Room on an upper floor with SHOJI thrown open on a misty day and Fuji in the distance, and a group of fourteen ladies variously posed, writing on TANJAKU and handing round papers to each other; *faintly printed with text above, in surimono style, with gauffrage and metallic printing*; *sealed* SHUNMAN

770 **Hashirakake.** A Girl in black KIMONO decorated with a Tama river, standing under a willow holding a bunch of ASAGAO or Morning Glory; *signed* SHUNMAN. *Framed*

771 **Hashirakake.** Two Women under a maple tree, one seated and the other standing by her side; *signed* KUBO SHUNMAN

18

772 **Mioto Seki,** "The Husband and Wife Rocks," a near view showing the TORII on the top of one, a rising sun in the distance, and a corner of the beach of Futami in the foreground; the waves rendered by gauffrage; *a small print, probably a surimono, but without text*; *signed* SHOZADO KUBO SHUNMAN

1 14

773 **Three Surimono.** A Court Lady playing the KOTO; Two Ladies at a table with books; and A Lady with brush in hand, leaning on her elbows on a table waiting for an inspiration; *both the last two sealed* SHUNMAN (3)

TORIN (Tsutsumi).

10

774 **A Rainy Day.** Inside a house two men are amusing themselves over a game of GO, and a little boy, with his new year finery on, is impatient to go out, a servant waiting for him with an umbrella outside; *full-size, oblong*; *a double-page illustration from* OTOKA TOKA, *a book of poems, published* 1798; *signed* TORIN

YEKIGI (Tsutsumi).

10

775 **Murasaki Shikibu,** a celebrated Poetess, seated at a table in the upper chamber of a house looking out at a blossoming cherry tree; *full-size, oblong*; YOKO-YE; *one of the illustrations to* OTOKA TOKA, *a book of poems, published* 1798; *signed* HAKU O SON YEKIGI. *Framed*

UTAMARO (Kitagawa).

4 4

776 **The Lucky Ferry Boat.** Triptych. A Man poleing the boat across a lake, with a mountain range and Fuji in the distance, the passengers being a mother and child seated, a woman standing by her on the right, in the centre two women, one with a black hood, standing beside a peasant squatting beside two baskets of egg-fruits, and at the stern a man and woman seated, and a man standing, holding a falcon on his hand; *full-size, upright*; *signed* UTAMARO (3)

10

777 **The Morning Bath:** A Woman leaning forward washing her shoulders, while her maid, standing beside her, reads a letter just received saying a messenger is coming. Across part of the background is a sheet of proverbs, each beginning with one of the I-RO-HA, or Japanese syllabary; *full-size, upright*; *signed* UTAMARO

10

778 **Mother and Child:** A Woman seated beside an open box arranging a confection in leaves for one of the five festivals; *full-size, upright*; *one of the series* GOSEKU AZUMA NISHIKI, "Brocades of Yedo for the Five Festivals"; *signed* UTAMARO

779 **Umegawa and Chiubei**: Two Lovers of Japanese story, half-length figures in winter attire, she in front with an umbrella closed; *full-size, upright*; *one of a series* RYUKO MOYO UTAMARO KATA, "Fashionable designs, Utamaro style"; *signed* UTAMARO; *framed*

780 **Two Fan Leaves**: On one, Ichikawa Yawazo in male character and Segawa Kikunojo as a woman; and on the other Sawamura Sojuro and Ichikawa Yawazo, both in male characters; *both signed* UTAMARO (2)

781 **Two Monkeys**, one up a tree picking persimmons, and the other on all fours by a cascade; *full-size, upright*; *signed* UTAMARO

782 **Yoyotose of Matsuba-ya**: Half-length Portrait of the Beauty reading a book and passing her left hand under her black tresses of long hair; *full-size, upright, without background*; *signed* UTAMARO

783 **Hitomoto of Daimonji-ya**: Large head bust Portrait facing to the right; *full-size, upright, with wash background*; *signed* UTAMARO

784 **Uranosuke and Okaru**: The Chief of the Ronin helping Okaru down a ladder at the house Ichiriki; *full-size, upright*; *from the series* CHIUSHINGURA, 7th scene; *signed* UTAMARO

785 **A Group of Women**, two seated at the corner of a house, one with her feet on the stepping-stone, another seated playing the SAMISEN, and a fourth standing behind the three; *full-size, upright, probably one sheet of a triptych*; *signed* UTAMARO

786 **A Group of Women**, another copy

787 **Bird Studies**, six sheets: A very rare series of Geese, Fowls, Hawk, Egrets, Cranes and Peacock; *full-size, upright*; *in black and white, no background*; *signed* UTAMARO; *much faded* (6)

788 **Raihin Dzui**, "Exotic Birds": Nine of the ten plates drawn by UTAMARO, and first published in book form in 1793. *Very shortly after this date the name of Utamaro was taken off the one plate signed and the name of* KEISAI, *with the seal of* MASAYOSHI, *substituted. These plates are from the altered edition, but the work is the work of Utamaro* (9)

YEIRI (Rekisentei).

789 **Furyu Juni Gatsu Geisha Na-tori Awase**, "The bringing together of Geisha of repute in a refined series of twelve months." Bando O Ume standing watching the little Fujiya O Mi in a HARUGOMA dance, and a man with a bucket decorated for the new year on his shoulder standing by; *without background*; *this probably the first of the series*; *full-size, upright*; *signed* REKISENTEI YEIRI

SOGAKU (Rekisentei).

790 **The Fish Pond**: Two Women, one seated and the other standing, watching a child, who in trying to catch the gold fish in a large bowl has upset it; *medium size, nearly square*; *one of a series* FURYU UKIYO ROKU TAMAGAWA, "Refined Bird's-eye Views of the Six Tama Rivers"; *signed* REKISENTEI SOGAKU

*** Work of this pupil of Rekisentei Yeiri is exceptionally rare. His name is not recorded in any Japanese bibliography.

BUNRO (Tamagawa).

791 **Komurasaki and Gompachi**: Two celebrated Lovers of Japanese story, she with the straw hat of the KOMOSO and he with the bamboo flute; half-length and bust figures; *full-size, upright*; *signed* BUNRO

*** Work by this pupil of Ippitsusai Buncho is rare.

HOKUSAI (Katsushika).

FUGAKU SAN-JU ROK'KEI.

"THE THIRTY-SIX VIEWS OF FUJI" (*really forty-six*). *Part of a set of an early edition, with altered form of title, entire change of colour scheme, and without publisher's seals.*

The order corresponds with that of the original edition, as given by De Goncourt.

792 **Fujimi hara**, Province of Owari: Fuji framed in the circle of a great tub laid on its side, inside which a workman is smoothing over the seams. *No.* 4

793 **Shonin Tosan**, "Many people ascending the mountain": A party of pilgrims are wending their way up the slopes, climbing one part by a ladder, and others are assembled in one of its caves in devotion. *No.* 10

794 **Totomi Sanchu**: Fuji from the Totomi mountains, seen through the trestle supporting a great log on which sawyers are at work, while another is sharpening the teeth of a saw. *No.* 14

795 **Inume toge Kai-Koshu**: Fuji from the hill-side at Inume, the base hidden by mists; up the hill two coolies are climbing, and lower down two coolies, one leading two laden horses. *No.* 16

796 **Isawa at day-break**: The mountain, with its snowy peak and dark sides, rises out of great flats of mist which hide the distant scenery and part of the near lake. In the foreground a village of closed houses, and one where the host stands at the door bidding farewell to a party of travellers just setting out on their day's march. *No.* 19

*** A fine impression, comparing favourably with the first issue.

797 **Honjo Tatsukawa**: Fuji seen from the lumber yards of Honjo, Yedo, rising beyond a stack of upright poles, and on the left a man throwing short billets to another, who is stacking them for drying. *No.* 30

798 **Kajika-sawa, Kai**: The lone fisherman of Kajika-sawa, in the Province of Kai, standing on a high jutting crag hauling in the lines of his net, and a boy behind him holding other net lines; Fuji almost enveloped in mist. *No.* 34

799 **Yedo Nihonbashi**: Fuji from the Nihon Bridge, Yedo, looking up a canal lined by warehouses, with the towers of the Uyeno temple peeping through the trees. *No.* 41

800 **Toto Asakusa Hongwan-ji**: Fuji from the Buddhist temple of the Monto sect, Hongwan-ji, at Asakusa, Yedo, with tilers repairing the roof of one of the towers. *No.* 44

801 **Ryogoku bashi**: Fuji seen at evening, terminating the great bridge at Yedo; in the foreground a ferry boat with passengers. *No.* 45

TOYOKUNI (Utagawa).

802 **Hachi no Ki**: An analogue of the Story of the Potted Trees. Triptych. Snow Scene, with part of a house looking on to a garden; inside a lady is seated beside a painted ANDON, with an attendant and an empty flower vase by her side; on the ENGAWA a young lady is about to cut down a blossoming dwarfed plum-tree for decoration, three other women looking on, and two ladies with two young girls around a big snowball on the left; *full-size, upright*; *signed* TOYOKUNI; *framed*

803 **The Pride of Matsuba-ya.** Triptych. The three chief beauties of the House of the Pine in full array, with their KAMURO and other attendants; on the right Segawa, in the centre Utanosuke, and on the left Ichikawa; *full-size, upright*; *signed* TOYOKUNI

*** A splendid triptych of the artist's middle period.

804 **Koya Tamagawa**, "The Poisoned Tama river": A Young Girl and her lover standing near a waterfall by night under the full moon. The idea is that foxes can take human form when the moon is full, and this young man is in the dangerous vicinity where Tamamo no

LOT 804—*continued.*

Maye, the nine-tailed fox concubine of Toba Tenno, was killed and turned to stone, which, broken by the priest Genno Osho, was blown away in fragments, some of which poisoned this river ; *the* OBI'S *decorated in silver* ; *large size, almost square* ; *one of a set* MU TAMAGAWA ; *signed* TOYOKUNI

805 **A Woman as Bunya no Yasuhide**, one of the great Poets, kneeling, attended by a little girl bearing incense, and a woman holding the poet's cap ; *full-size, upright, without background, but conventional clouds and a poem* ; *one of the series* FURYU ROKKASEN, "A Refined Presentation of the Thirty-six Poets" ; *signed* TOYOKUNI

806 **Chiushingura**, "The Royal League." Pentaptych. The whole set of eleven scenes in the form of an oblong print composed of five sheets ; *full-size, upright* ; *signed* TOYOKUNI

807 **The Upper Floor of Choji-ya**, "House of the Clove." Centre sheet of a triptych. An OIRAN seated with a saké cup, a man standing talking to her, and another OIRAN standing by his side ; *full-size, upright* ; *signed* TOYOKUNI

808 **Tamagiku of Tama-ya.** Large-size figure of a woman as Ono no Komachi, seated writing on a scroll the poem that she might be able to preserve her beauty ; on a pale yellow ground ; *full-size, upright* ; *one of a set* BIJIN NANA KOMACHI, "Beautiful Women as the Seven Komachi" ; *signed* TOYOKUNI

*** A beautiful copy.

809 **Iwai Hanshiro**, as a woman, coming away from the Tanabata Festival with a branch of decorated bamboo, and leading a little boy ; *full-size, upright* ; *signed* TOYOKUNI

810 **Iwai Hanshiro**, as a blind man with a long staff, passing under a cherry tree in blossom ; *full-size, upright* ; *signed* TOYOKUNI

811 **Kakemono-ye.** The Tea-house, Ichiriki. Okaru on the balcony, beneath her Uranosuke reading a letter, which, as it is unrolled, is further perused by the spy Kudayu under the floor. An incident in the story of the 47 Ronin ; *two full-size sheets* ; *signed* TOYOKUNI

812 **Hashirakake** of special size : A woman standing on the edge of a landing stage at night, holding a lantern which throws a light upwards, and an actor seated in a boat, with his hands under a KOTATSU, and in winter attire ; *signed* TOYOKUNI. *Framed* *c.* 1804

*** This is one of a special series to which the publisher GEMPACHI YUWATOYA, invited both Toyokuni and Utamaro to contribute.

813 **Hashirakake** : The letter reading scene with the variant of a woman in the place of a spy ; *signed* TOYOKUNI

814 **Hashirakake** : Two women on Suma beach, one carrying pails for salt water ; *signed* TOYOKUNI

KUNIYOSHI (Utagawa).

815 **Tosei Ryuko Mitate,** "Selected Fashions of the Present Day." Triptych. Sumiyoshi Dancers performing in the Courtesan quarter, on the right the Sumiyoshi Dancers under a barred window with women watching them; in the centre conjurers and musicians; on the left other musicians and dancers, and Fuji in the background; *full-size, upright*; *signed* ICHIYUSAI KUNIYOSHI

816 **Five Blue Prints.** A set of Beauties on promenade under cherry blossom by night, each with a big lantern at her side bearing the sign of her house; Toyooka of Okomoto-ya; Tamasho of Tama-ya; Hanaogi of Ogiya; Kicho of Sanomatsu-ya: and Usugomo of Tama-ya; *all full-size, upright*; *signed* ICHIYUSAI KUNIYOSHI (5)

817 **Two Blue Prints.** Each of Women passing along a road with a slight landscape background, in three shades of blue with edges of the under clothes tinted red; *full-size, upright*; *signed* ICHIYUSAI KUNIYOSHI (2)

818 **Tokaido Go-ju-san Tsugi,** "The Fifty-three Stations of the Tokaido," represented on twelve sheets, with the place names on small labels dotted over the views; *full-size, oblong*; *each signed* ICHIYUSAI KUNIYOSHI (12)

819 **View of Mitsumata** on the Sumida river with the Ryogoku bridge in the distance; in the foreground a man caulking a boat and another making up a fire under the uplifted prow.—**Onmaya gashi,** the Embankment at Asakusa in a straight down-pour of rain making the distant shore all mist, in the foreground three coolies under one umbrella and others passing along; *both full-size, oblong*; *from a set entitled* TOTO, *meaning "Yedo" views*; *signed* ICHIYUSAI KUNIYOSHI. *The second of these framed* (2)

820 **Fuji from Shin O Hashi,** the "New Great Bridge" with a laden junk just passing under it; *full-size, oblong*; *one of the series* TOTO FUJIMI SANJU ROKKEI, "Thirty-six Views of Fuji from Yedo."—**Moso seeking Bamboo sprouts** for his dying mother; *full-size, oblong*; *one of the series* NI-JU-SHI KO DOJI KAGAMI, "A Mirror of the twenty-four children," examples of Filial Piety; *both signed* ICHIYUSAI KUNIYOSHI (2)

821 **Oyama Sekison O taki,** "The great Fall of Sekison at Oyama." A Waterfall surrounded by rocks and dark overhanging trees, four men under the fall and others in the water and two men lighting up the scene by lanterns.—**Rioben no taki,** "The Waterfall of Rioben" pouring into a square enclosed pool, bathers sporting in the pool and sight-seers outside the barrier; *both full-size, oblong*; *from the Waterfall series*; *signed* ICHIYUSAI KUNIYOSHI (2)

822 **Asakusa, Imado,** celebrated for its tile potteries; tile kilns in the foreground and men mixing the clay.—**Ryogoku no suzumi,** "Cooling one's self at Ryogoku": River scene, a man on a boat selling fruit to a party of pleasure seekers in a covered boat; fireworks in the distance.—**Teppozu,** with three men seated on boulders of rock, fishing.—**Kasumi ga seki,** name of a street; the view is the crest of a hill in this street, with people crossing the ridge; *all full-size, oblong; from a series* TOTO MEISHO; *signed* ICHIYUSAI KUNIYOSHI (4)

823 **Honcho Suikoden,** "The 108 Heroes of Japan." Four sheets of the series: Kadzusa no suke Hirotsune, Sato Sadanobu, Yetano Genzo Hirotsuna, and Kashiwa Teno Hanoshi (Hadesu); *full-size, upright; signed* ICHIYOSAI KUNIYOSHI (4)

824 **A Sailing Junk,** illustrating a poem by Sangi Takamura on "An Exile's Farewell"; *full-size, upright; one of the series of the Hundred Poets*; and Two Crêpe Prints; *all signed* ICHIYUSAI KUNIYOSHI (3)

825 **Seven Small Sheets** bearing Figure Subjects made up of the Winter-cherry leaves and fruit and other floral objects, in imitation of popular historical and other scenes, such as Tawara Todo, Killing the Great Centipede, The Fight between Benkei and Yoshitsune, etc.; *oblong; signed some* ICHIYUSAI, *and some* CHOWORO KUNIYOCHI (7)

KUNIHIRO and KUNIMASA.

826 **A No Dancer,** full-length figure, on crêpe paper; *signed* KUNIHIRO. **An Actor,** half-length figure with bald head, on a black ground; *signed* KUNIMASA (2)

KUNIMARU (Utagawa).

827 **Ise Furyuichi Giusharo,** "The Geisha of the tea-house Furyuichi of Ise." Three sheets, each with three figures engaged in writing poems, the arrangement of flowers, with musical instruments, etc.; *full-size, upright; each signed* UTAGAWA KUNIMARU (3)

828 **Shigeoka of Okamoto-ya** on promenade with her KAMURO in rather curious head-dress; *a very fine decorative composition; full-size, upright; one of a series* FURYU MUTSU TAMAGAWA; *signed* ICHIYENSAI KUNIMARU. *Framed*

KUNIHISA (Utagawa).

829 **Memorial Portrait** of the Actor, Segawa Ronosuke, in character of a celebrated Beauty, Keisei Oshu; *full-size, upright; signed* TOYOKUNI'S PUPIL, KUNIHISA

KUNIYASU (Utagawa).

830 **Snow Triptych.** Three Women with umbrellas, all walking to the left on the bank of a river in a heavy snowstorm; *full-size, upright*; *signed* KUNIYASU (3)

KUNINAO (Utagawa).

831 **A Public Bath House.** Triptych. View of Men, Women, and Children, some washing, others being shampooed by blind men, others dressing, and some fully robed; *full-size, upright*; *entitled* O NISHIKI, SAN BAN TSUZUKI, "Great brocade picture, three in succession"; *signed* KUNINAO (3)

NAOMASA (Utagawa).

832 **Festival at the Ryogoku Bridge.** Triptych. Boats full of gaily dressed women on the river, the bridge crowded with people, and a great flash-light throwing rays against a black sky dotted with stars; *full-size, upright*; *signed* NAOMASA (3)

YEIZAN (Kikugawa).

833 **Yamauba and Kintoki,** the "old woman of the mountain" seated under a tree watching Kintoki and a white hare looking over a book.—**The Settsu Tama River,** a Woman beating cloth on its banks, and a mother and child passing along; *both full-size, oblong*; *signed* YEIZAN (2)

834 **Furyu Bijin Gyoretsu,** "A Refined Woman's Procession." Pentaptych: A noble lady being carried in her NORIMON along the banks of the Sumida river towards the Big Tree barrier at Takanawa, attended by her female servants carrying the insignia of her rank, in the early evening, with the sun going down behind the sea; *full-size, upright*; *signed* KIKUGAWA YEIZAN, *and dated Horse year* = 1807 (5)

835 **Furyu Kodokara Shichi-go-san,** "A refined comparison of children at the ages of seven, five and three." Triptych; *full-size, upright, without background.* Three groups of people with children, the girl of seven being carried to the temple for the MEYAMIRI ceremony; a boy in his fifth year birthday costume, and a boy of three for the KAMIOKI ceremony of first letting the hair grow; *signed* KIKUGAWA YEIZAN (3)

836 **Sunadori Kodomo Asobi,** "Amusements of Children—Fishing." Triptych; *one of a series.* A stream beside a willow tree, three children in the water fishing with baskets, others looking into a pail on the bank, one seated in the tree, and three women interested in their children's enjoyments; *full-size, upright*; *signed* YEIZAN (3)

837 **Yedo, Ryogoku Suzumi,** "Evening Cooling, Ryogoku, Yedo." Triptych: View of the river full of boats, in the foreground a boatman is keeping the stem of his boat close up to another to let one of the ladies change from one boat to the other; *full-size, upright*; *signed* YEIZAN (3)

838 **The Koromo Uchi Tama River.** Triptych: Two women are fulling linen in the centre; to the left, a lady with child and nurse, a flock of geese overhead; to the right, two women, one holding a pipe, the other a roll of linen; *perfect condition*; *full-size, upright*; *one of a set* FURYU KWA CHO FUGETSU, "Refined Flower Bird Wind and Moon," this for Moon; *signed* YEIZAN; *framed* (3)

839 **Furyu Bijin Kodokara Asobi,** "Refined Beautiful Women and the Amusements of Children." Triptych: Three women seated, with male children who are playing the forfeit game of "fox fist"; across the top a row of cherry flowers; *full-size, upright*; *signed* YEISAN (3)

840 **Furyu Nana Komachi,** "A refined rendering of The Seven Komachi": *three of the set of seven*; *full-size, upright, without background*: SHIRATAMA OF TAMA-YA as Kiyomidzu Komachi, standing by a dwarfed cherry in blossom; SHIGEOKA OF OKAMOTO-YA as Kayoi Komachi, "Visiting," coming down a staircase; and OYODO OF TSURU-YA as Omu Komachi, "the Parrot," reciting the altered verse of the Courtier Yukiuye; *all signed* YEIZAN (3)

*** In very fine state.

841 **Tosei Shinnai Bijin Ada Awase,** "A comparison of Beautiful Women with the Dramatic Songs of the Present Day," one seated in the opening of the SHOJI, reading, and one standing at the head of a staircase; *full-size, upright.*—Half-length figure of a girl holding a cup stand, and above, a portrait of Kanenomoto Hitomaru; *full-size, upright, one of a series* WAKA SANNIN, "Three young girls," a pun on "The Three Gods of Poetry"; *all signed* KIKUGAWA YEIZAN; *the second of these framed* (3)

842 **Furyu Kodokara Kakezome,** "A refined comparison of children's first writing": Two women watching a little girl at a writing lesson. — **Shinohara of Tsuru-ya** on promenade with her KAMURO; and another Yoshiwara Belle standing against a fence with pink glow in the background; *all signed* YEIZAN (3)

843 **Kakemono-ye**: A Mother showing her boy his reflection in a glass; and a Woman trimming an ANDON; *both signed* KIKUGAWA YEIZAN (2)

HIROSHIGE (Ichiryusai).

KYOTO MEISHO.

"CELEBRATED VIEWS OF KYOTO," Complete Set of Ten Prints; *full-size, oblong, with publisher's seals of Kawaguchi; each with a double line frame, and signed* HIROSHIGE.

844 **Kinkakuji**: The gold-plated temple surmounted by a bird with outspread wings, with woods and pond, and a round-topped hill in the distance

845 **Tsuten Kyo no Kofu**, "Red Maples of Tsuten Bridge": A gorge spanned by a covered wooden bridge, flaming maples on either bank and the fallen leaves on the stream, with groups of people picnicing on the near bank

846 **Arashiyama**, at the foot of the rapids, the bank and hillside covered with woods in which blossoming cherry trees are conspicuous; on the stream a single raft with smoke issuing from a straw-covered shelter, and two men, one poleing it along, the other standing looking towards the beauty of the foliage

847 **Yatsuse no sato**, "Village of Yatsuse": A path through fields in the bright hues of spring, and three women coming along with loads on their heads, one carrying a ladder

848 **Yodo gawa**: A great boat with a straw awning on the Yodo river, under the light of the full moon, across which a cuckoo is flying, with two straining boatmen at the stern, and a company of people taking refreshments, some of which are being served from a smaller boat tied alongside

849 **Gion no Yashiro**: The TORII and railings of the grounds at the Gion Temple in a snow storm, and women, who have been visiting the shrine, with umbrellas

850 **Shimbara**, one of the gates of the Yoshiwara quarter in the early morning, with the crescent moon in the sky; in the foreground a noisy roysterer being helped away

851 **Tadashi Mina-kami**: A cluster of tea-houses by a river side caught in a thunderstorm with heavy pelting rain; two people crossing a plank bridge in the foreground, and others running for shelter

852 **Kiyomidzu Temple**, standing high on a hill-side, with its great wooden understructure partly hidden by cherry blossom, and dark-topped trees outlining the hill against blue and golden clouds; in the foreground a tea-house, the balcony decorated with lanterns

853 **Yusuzumi**, "Evening cooling" in the partly-dry bed of the Kamo river in the SHIJO quarter, people seated on low platforms fixed on the shingle and partly in the river itself, lit by many lanterns; in the foreground a man and woman giving an entertainment

SHOKOKU MU TAMAGAWA.

"OUR NATIVE LAND. SIX TAMA RIVERS." *A set of six; full-size, oblong; First Edition, published by Tsuta-ya Juzabro, and with his sign on the margins; signed* HIROSHIGE.

854 **Settsu, Koromo Uchi**: A woman and a girl beating cloth, with a child at the woman's back, beside a stream in the full light of the moon, across which wild geese are flying

855 **Omi, Noji**: A poet with two attendants looking at the reflection of the moon in the stream, which is noted for the HAGI, or bush clover, that flourishes on its banks

856 **Yamashiro, Ide**: Ariwara no Narihara on horseback with attendants passing through the stream, whose banks are lined with wild yellow roses; hills in the background

857 **Musashi, Chofu**: Two women pounding clothes in a mortar, another a little way down stream treading on linen in the water, and still another laying it out to dry; in the distance Fuji rising white from green fields

858 **Kii Koya**: The poisoned Tama river; a rapid, running between steep hills, and three pilgrims resting on its left bank; considered to have been poisoned by fragments of the SESSHO SEKI, or death stone, into which Tamamo no Maye, the nine-tailed fox-woman, turned

859 **Michinoku, Noda**: Two women and a man standing on its bank watching a flight of CHIDORI which flock around its reedy course, and three white sails on the stream

TOTO MEISHO.

A VERY FINE SERIES OF YEDO VIEWS; *full-size, oblong*; *First Edition, published by Sano-ya Kihei (or Sanoki), with the stamp Kikakudo in red on the margins*; *signed* HIROSHIGE.

858* **Kameido, Temmangu**: Snow Scene. The grounds of the temple, the wistaria trellis around the pond, the drum bridge, and the causeway in a thick covering of snow, and snow falling

859* **Masaki, Settsu jo**, "Snow Scene, Masaki." The grounds of a temple with two TORII on a river bank, and on the stream a covered boat and a raft with men navigating them; *framed*

860 **Nihon bashi no Haku-u**, "White Lane, Nihon bridge." Rain Scene, people with umbrellas crossing the bridge, and a view of Fuji in mist rising beyond the roof tops of the town

861 **Suruga Cho**: A Street Scene, with the shop of Mitsui the draper on the right, and Fuji at the end of the street.—**Go Hyakkei Rakan, Sazaido,** "The Temple of the Five Hundred Rakan," surrounded by trees at the end of a zigzag path through rice fields (2)

862 **Takanawa no Ukei,** "Evening view of Takanawa," with five bullock lorries stacked beside the "big tree barrier," and three sailing junks coming up the harbour against the glow of sunset on the horizon

TOTO OR KOTO MEISHO.

"VIEWS OF YEDO," *published by Sano-ya Kihei, with variation in titles; the Sanoki stamp in red on the margins; full-size, oblong; signed* HIROSHIGE.

863 **Shinbashi,** "New bridge," and street with a DAIMYO'S procession coming up.—**Yushima, Tenjin sha,** "Temple of Tenjin." View from the terrace looking over a pond and island; kites flying (2)

864 **Oji no Inari,** "The temple of Inari at Oji" in a wooded grove on a hill, with a red fence in front.—**Yeitai bashi, Fukagawa Shinchi**: View from the bridge looking out to sea; in the centre a junk with a sail of six white strips (2)

TOTO OR KOTO MEISHO.

With the Sanoki stamp cut in the block and printed in black.

865 **Akabane no Yuki**: Snow Scene, canal on the left, with pagoda beyond, a long low building on the right, and a watch tower rising out of the trees at the back.—**Yanagi shima, Miokendo,** "The Temple of Mioken" in a fenced-in thickly wooded grove, with a tea-house outside the gate on the edge of a stream (2)

866 **Shinobazu no ike, Benten**: The Causeway leading to Benten's Shrine in the Lotus pond, with the tea-houses built in the water. —**Kameido, Fuji no hana,** "The Wistaria Garden": a long trellis of wistaria blooms, backed by pines, and a number of women seated by a tea-stall (2)

867 **Matsuchiyama Miharashi,** "Matsuchiyama from a distance": The corner of a temple on the right, with people shading their eyes or pointing to the view.—**Oji, Taki no gawa**: Men swimming in the river by a plank bridge, others on a low bench looking on, and a TORII in front of a cave on the right.—**Yoshiwara Yuki no Asa,** "A snowy morn, Yoshiwara": A curving street of closed houses running out to a flat waste, and a red wraith of mist over the place (3)

TOTO MEISHO.

Panel series, published by FUJI HIKO, *with stamp* MATSUBARADO, *printed two on a block*; *signed* HIROSHIGE.

868 **Susaki**: Four women and a child in the water after clams.—**Asukayama Shita, Haru no Kei**, "Spring Scene under Asuka mountain," a winding road round the base of a hill, with cherry-trees in blossom (2)

869 **Nihon bashi, Yuki bare**, "Bright weather and snow at Nihon Bridge," three figures crossing.—**Asakusa**: Rain Scene, with bend of one side of the river and the temple in the trees (2)

*** Both in fine state.

870 **Uyeno Shimizu Temple**: Two figures on the verandah, and three below looking at the white plum blossoms.—**Ume Yashiki**, "Plum Garden" at Gammada, enclosed by a fence, with a thatched house at the corner (2)

871 **Kameido Fujibana**, "Wistaria Garden at Kameido," with part of the drum bridge.—**Shin Yoshiwara Yemonzaka**: A hill overlooking the new Yoshiwara lit by a full moon, with birds flying (2)

*** Both in fine state.

OTHER YEDO VIEWS.

872 **Toto Meisho. Sumidagawa Hakkei**, *published by* SANO-YA KIHEI; *full-size, oblong*; *signed* HIROSHIGE.—**Azuma bashi**: Returning boats.—**Mokubogi**: Autumn Moon.—**Kinryusan**: Evening Bell.—**Watashiba**: Homing Geese (4)

873 **Toto Meisho. Sumidagawa Hakkei**, *same set as the preceding.* **Matsuchiyama**: Clearing Weather.—**Imado**: Sunset.—**Mimeguri**: Evening Snow (3)

874 **Toto Meisho**, four Prints from two separate series: **Yuki no asa, Susaki no hatsu hinode**, the rising sun at the New Year, Snow Scene. **Tepposu Tsukuda Shinkei**, "The real view," with fireworks being let off from boats. **Kameido, Temmangu**, Snow Scene in the Temple Gardens. **Yushima, Temmangu**, Snow Scene, with temple steps up to a TORII on the left (4)

875 **Yedo Meisho**, *published by* YAMADA-YA; *full-size, oblong*; *signed* HIROSHIGE: **Susaki hatsu hinode**, Snow Scene, the rising sun at the New Year. **Ocha no Mizu**, Snow Scene on the Tea-water Canal. **Ryogoku Yusuzumi**, In the cool of the evening at the bridge. **Nihon bashi and Yedo bashi**, with Fuji at sunset (4)

SANKAI MITATE SUMO.

"MOUNTAIN AND SEA JUDGED AS WRESTLING." The title in an umpire's fan for a wrestling match; *sixteen out of the complete set of twenty*; *full-size, oblong*; *signed* HIROSHIGE, *dated* 1846, *7th and 8th months*; *publisher*, YAMADA-YA.

876 **Bizen, Tanokuchi**: Seascape, with rocky island in the centre, and TORII on rocks to the right.—**Bizen, Ukazan**: Snow Scene, a round topped mountain with a few pines on top, and fir trees on the hill below to the right.—**Echigo, Nigata**: A harbour with view out to sea, moored junks within the harbour, and white sails in the distance.—**Sagami, Uraga no ura**: A bay with a small lighthouse on a little cape in the centre, moored junks, and two furling their sails (4)

877 **Oyama, Roben no taki**: A waterfall against dark rocks, with clouds of pink mist.—**Awa, Kiyozumi yama**, with a little look-out house perched on the hill at the left, and a view of the sea through a dip in the hills.—**Settsu, Ajikawa**, with five junks entering the mouth of the river, one with sail dropped.—**Etchu, Furu Kozu**: The port viewed from the sea, with a cluster of yellow-topped houses nestling between the hills in the centre (4)

878 **Etchu, Tatemaya**: Mountain Scenery, with columns of purple steam rising in the centre.—**Echizen, Mikuni**: A harbour, with moored junks, a number of people on the shore, and a GEISHA'S entertainment in progress.—**Echigo Kamewari togei**: A pass through the mountains, with a yellow thatched refreshment house in a bend of the road on the right.—**Echizen, Yuno-o togei**: A mountain pass, with a tea-house on the edge of the cliff to the left, and a twisted pine-tree growing out of the side (4)

879 **Harima, Muro no tsu**: A harbour, with curious yellow markings in the cliffs.—**Harima, Tatsuyama**: The mountain surrounded by white clouds, in the foreground to the right a temple on a square block of rock with straight sides.—**Kadzusa, Kasozan**: A steep hill, with fir-trees, and a series of staircases right to the shrine at the top.—**Awa, Kuminato**: A bay with a cluster of tiny houses on the shore to the left between the cliffs (4)

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880 **Imayo Benten Tsukushi**, "The present day Benten. A Series." Two of the series: A Woman seated looking at actor portraits by Toyokuni; and A Woman seated by a KOTO with a song-book. Over the former a view of the Benten shrine and Shinobazu pond, and over the latter the Benten shrine at Enoshima. Benten, the goddess of Love, Beauty and Music, is always associated with water, being derived from the Indian goddess Lakshmi, who was churned from ocean foam; *early work*; *full-size, upright*; *signed* HIROSHIGE (2)

*** Very fine sharp impressions.

881 **Kwanto Meisho**, "Views of Kwanto," the part of Japan east of Osaka; *full-size, oblong*; *first edition, published by Jokin*; *signed* HIROSHIGE.—**Shimotsuke, Kiri Furi no taki**, "The Falling Mist Waterfall," with three men seated on the left bank, and two crossing the stream on stepping stones.—**Shimofusa, Konodai**: A promontory of Shimosa, with a party of men on the edge of the cliff at the left looking out at the white sails and flight of birds overhead (2)

*** Very rare and in fine state.

882 **Soshu, Uraga**: A Snow Scene at the mouth of a river, with stone wall bank, and houses on it, close under tall wooded hills, with moored junks close to the banks on either hand; snow is falling against a dark sky; *full-size, oblong*; *one of the series* NIHON MINATO TSUKUSHI, "The Harbours of Japan"; *signed* HIROSHIGE

883 **Omi Hakkei**: Six Views of a half-plate set; *oblong, signed* HIROSHIGE (6)

884 **Omi Hakkei**: Complete set of Eight quarter-block Views; *oblong, with yellow margins*; *signed* HIROSHIGE; *published by* SEN-ICHI (8)

885 **Yedo Juni Kei**: Complete set of Twelve quarter-block Views; *oblong, with yellow margins*; *signed* HIROSHIGE (12)

886 **Tokaido**: The TSUTA-YA half-plate set, 53 out of the 54, *the first plate missing*; *oblong*; *signed* HIROSHIGE (53)

887 **Various Views**: Nihon Embankment, Yoshiwara, from the 100 Views of Yedo; and Tatsuta mountain and Tatsuta river, Yamato, from the 60 odd Provinces; *full-size, upright*; *both signed* HIROSHIGE (2)

888 **Various Views**: Snow Scene, Nihon Bridge; and two different Views of the Shinobazu Pond, Shrine of Benten; *all signed* HIROSHIGE (3)

889 **Various Views**: Snow Scene, Asakusa Temple; another Snow Scene; outside the Tiger Gate, Yedo; and two small circular Views of Lake Biwa; *all signed* HIROSHIGE (5)

890 **Various Views**: The Takarabune or Ship of Good Fortune; a Fan-leaf; Peonies and butterflies; and two small Panel Prints; *all signed* HIROSHIGE (5)

SEVENTH DAY'S SALE.

TAITO (Katsushika).

891 **Two Pages from Harimaze Han.** An OIRAN on parade, and A Carp in a swirl of water, both in the original form, with a coloured panel bearing a poem in white characters at the left side; *signed* KATSUSHIKA TAITO. *Published* 1853 (2)

TAITO and others.

892 **An Oiran on parade,** a cut copy; *signed* KATSUSHIKA TAITO.—**A Man** with an umbrella over his shoulder holding a lamp up to a pheasant sleeping on a TORII; *signed* SEISEITAI (*Hokusai School*). **Daruma** on a reed crossing from India to Japan; *after a painting by* SESSHU (3)

HOKKEI (Todoya).

893 **Three double-page Illustrations** from books of Poems. TAKI NO GAWA, "The River of Waterfalls," from a book privately printed for a poet's club, dated 1833; A Ferry Boat on a River, from ASAHI NO KAGE, "Shadows of the Rising Sun"; and Maniwa House, Anryu Street, Osaka, with its trellis of pines covered in snow; *all printed in* SURIMONO *style in colours and metal, and signed* HOKKEI. *The second of these framed* (3)

894 **Five Surimono.** HACHI NO KI, the story of the Potted Trees; Two Shells for the game KI AWASE; A Woman writing a poem about Cherry-blossom; and two others; *all signed* HOKKEI (5)

895 **Four Surimono.** An Umpire preparing for the next wrestling bout; A Beauty seated; and two others; *all signed* HOKKEI, *and one further sealed* KEISAI (4)

896 **Four Surimono.** A Woman preparing SHINTO offerings for the full moon; *signed* GO HOKKEI; A Woman lighting the way to the Yoshiwara; *signed* KIKO HOKKEI; An OIRAN looking at a foreign ship in Nagasaki harbour; and another; *both signed* "TO ORDER," HOKKEI (4)

SHIGENOBU (Yanagawa).

897 **An Osaka Geisha** of the olden time; *one of a series of costume studies* OSAKA SHIN MACHI NERIMONO, "A Car-full of Dancers, New Street, Osaka"; *full-size, upright*; *signed* YANAGAWA SHIGENOBU *of Yedo. Framed*

898 **An Osaka Geisha,** a duplicate of the foregoing; another from the same series; and a Surimono, a woman carrying a bucket decorated for the New Year; *unsigned, but sealed* YANAGAWA (3)

SHINSAI and TAIGAKU.

899 **A Woman playing on a drum** on which a cock is perched, *signed* RYURIUKIO SHINSAI; and **The Frozen Mortar,** with a man trying to wrench it out of the snow, *signed* TAIGAKU (2)

HOKUJIU (Shotei).

900 **Oiso no Tora and Kajiwara Heizo,** the man making mustard to eat with SASHIMI, "raw fish"; the courtezan Tora standing behind him, and her maid covering her nose to escape the fumes of the mustard; *full-size, upright*; *signed* HOKUJIU *c.* 1820

*** A very rare and unusual form of print for this artist.

901 **Toto. Shinagawa Takanawa, Okido,** "Big-tree Barrier (or Gate), Takanawa," district of Yedo; a curious landscape of a bay with junks moored, throwing shadows on the water, Fuji in the distance to the right, and in the foreground the mounds made up of tree-trunks and earth forming the gate; *full-size, oblong*; *signed* SHOTEI HOKUJIU *c.* 1825

902 **Toto. Asakusa Kawa, Sanya bori, Ushijima,** "Isle of Ushi at the branching streams of the Asakusa River." A curved bridge over a side stream in the foreground, with view across the main stream; on the right a boat-house and three landing stages; *full-size, oblong*; *signed* SHOTEI HOKUJIU. *Framed* *c.* 1825

903 **Toto. Ryogoku Fukei,** "Scenery of the Ryogoku District, Yedo." View of the bridge with a square tower above, booths to the right; nearly all the figures are throwing shadows; *full-size, oblong*; *signed* SHOTEI HOKUJIU *c.* 1825

904 **Toto. Sanyenzan, Zojoji.** The front of the Zojoji temple, Yedo; a red building flanked by tall trees; *full-size, oblong*; *signed* HOKUJIU

905 **Toto. Tsukudajima.** View at the mouth of a river looking out to sea, Fuji's white crest showing over houses beside a lumber-yard on the right, thatched huts on the bank to the left, and sailing junks in the foreground; *full-size, oblong*; *signed* HOKUJIU

*** In this impression the boats in the distance throw shadows, those in the deep blue water of the foreground throw high lights, and the foreground water is purposely printed much darker than in most copies of this print.

906 **Toto. Shiba Atagoyama Empo Shinagawa umi,** "View of Atago Mountain, Shiba, Yedo, and in the distance, the sea at Shinagawa." A curious flat-topped hill ascended by steps, with temple at the top; *full-size, oblong*; *signed* SHOTEI HOKUJIU

907 **Enoshima. Shichi-ri ga hama,** "The Seven RI Beach at Enoshima." Landscape, with the island out at sea and the passage submerged, Fuji in the distance; in the foreground a woman on horseback; *full-size, oblong*; *signed* HOKUJIU

908 **Shimosa. Choshi ura Katsuo tsuri-bune no zu,** "Bonito Fishing, Choshi Bay (Province of) Shimosa." In the foreground men beaching a boat, stern first, in the surf near a rocky tunnel; *full-size, oblong*; *signed* SHOTEI HOKUJIU

909 **Bushu, Senju O Hashi no Kei,** "View of the Great Bridge, Senju, Bushu." View of the Take river flowing under a bridge in the foreground, and curving away to the left through low flat country, with shadows thrown on the water from the bridge and boats; *full-size, oblong*; *signed* HOKUJIU. *Framed*

910 **Natsu no Hasu Benten,** "Summer Lotus, at the Benten Temple." View of the shrine in the centre of a lake with lotus flowers; *signed* HOKUJIU.—**Ryogoku Bashi,** View of the bridge looking straight across to the centre ridge; *signed* SHOTEI HOKUJIU; *two small-size oblong prints* (2)

TOYOKUNI (Utagawa).

911 **Nishimura Yohachi,** the publisher known as YEIJUDO. A Portrait showing him seated on a bed, in green and wine-coloured robes embroidered with the character JU, before an open book on a black lacquer stand ornamented with his trade-mark, holding a closed fan; around the bed is a two-fold screen with a red sun, Fuji, a flying falcon, an egg plant laden with fruit, and the saying: ICHI FUJI, NI TAKA, IROYOSHI SAN NASUBI, "first Fuji, second a falcon, third a beautifully-coloured egg-plant fruit," alluding to the supposed luck attendant on dreaming of either of those things on the New Year Eve, in the order given. At the left-hand lower corner SHICHI-JU-ICHI OKINA, "Seventy-one years Old-man," YEIJUDO HIBINO (the latter his family name); *full-size, upright*; *signed* TOYOKUNI

*** A rare print, probably intended for private circulation only.

912 **Shibai O Hanjo,** "Great Prosperity at the Theatre." Triptych. Scene of a theatre with a theatrical performance going on, taken from close to the stage; on the right the musicians and the chorus, and on the left the poor classes of people, who are invading the stage itself; *full-size, upright*; *signed* UTAGAWA TOYOKUNI. *Framed* (3)

913 **Ladies Shopping.** Triptych. Three groups of ladies in the street outside the drapery establishment EBISU-YA; *full-size, upright*; *early work, signed* TOYOKUNI (3)

914 **Carnival on the Sumida River.** Triptych. Night scene by the Ryogoku Bridge, the river filled with covered pleasure boats lit by lanterns, and the bridge crowded with sightseers; in the distance a firework exploding against a black sky; *full-size, upright*; *signed* TOYOKUNI (3)

915 **Hinatsuru of Choji-ya** seated at a table about to draw something on the leaf of a screen; *full-size, upright*; *signed* TOYOKUNI

916 **Interior Scene**: The upper chamber of a house at Susaki, overlooking Yedo Bay in the moonlight, with junks moored, a woman with a fan standing at the back of a group seated with refreshments before them, a man offering a cup of SAKÉ to a woman, a GEISHA playing the SAMISEN and a waitress kneeling; *one sheet of a triptych*; *full-size, upright*; *signed* TOYOKUNI

917 **Interior Scene**: The upper chamber of a house at Shinagawa, overlooking Yedo Bay and part of the coast. A group of four women, two standing, one of whom is giving a letter to another kneeling, and a fourth is entertaining guests; *left hand sheet of a triptych*; *full-size, upright*; *signed* TOYOKUNI

918 **Three Landscapes**: The **Ryogoku Bridge**, Yedo, **Yedo Shiba Takanawa**, and **Shiba Zojoji Temple**; *the first two medium size and the third full-size, oblong*; *each signed* UTAGAWA TOYOKUNI (3)

919 **Chiushingura**: Complete set of eleven; *fine examples of his early work*; *medium size, oblong*; *each signed* TOYOKUNI (11)

920 **A Comic Play,** SAKAGURA, "The Saké Brewery": A man and a woman dancing with fans; *full-size, upright, without background*; *signed* TOYOKUNI

*** Another splendid example in fine state.

921 **Segawa Rosaburo** and **Segawa Ronosuke,** as two Harugoma dancers, *full-size, upright, without background*; *signed* ICHIYOSAI TOYOKUNI

*** A fine print, but slightly stained.

922 **Two Actors** in male and female characters, half-length figures; *full-size, upright, with wash background*; *signed* TOYOKUNI

923 **Two Actors**: Iwai Kumesaburo as Kojoro, a woman, standing beside Arashi Sampachi as Kujuro, a man, kneeling with folded hands; *full-size, upright, without background*; *signed* ICHIYOSAI TOYOKUNI

924 **Segawa Roko** as the OIRAN Umegawa beating the water in her CHOZU-BACHI, and coins flying out; HOSO-YE.—**Theatrical Duo**: Onoye Matsusuke as Kajino Ocho on one knee, and Nakayama Tomesaburo as Oyae, wife of Denbei, standing; *wash background*; *full-size upright*; *both signed* TOYOKUNI (2)

925 **Hashirakake**: The Lady Shigenoye giving a horse boy Sankichi a cake, an incident in the play wherein a lady loses her baby boy and afterwards finds him as a peasant child leading a horse; here, she has not yet learned his identity; *signed* TOYOKUNI. *Framed*

926 **Hashirakake**: The Tea-house Ichiriki, Uranosuke reading his letter, but the part of the spy taken by a woman crouching beside a cistern of water; *signed* TOYOKUNI *in hirakana characters*

TOYOKUNI I and KUNIMITSU.

927 **Ushiwaka Fighting with the Tengu.** Triptych. A Travesty of the celebrated scene with parts taken by women. The scene is in the YASHIKI of a nobleman's house, in a grove of trees to the right sits a noble lady with a fan acting as Sojobo the King Tengu, who is umpiring the fight between Ushiwaka and five of her attendants, armed with branches of plum-blossom; *two sheets are signed* KUNIMITSU, *the Master* TOYOKUNI *modestly signs only one, the figures being by the Master, and the background by the Pupil*; *framed* *c.* 1800 (3)

*** A very fine composition in magnificent condition.

See Illustration. Plate XXXIV.

SADAHIDE (Utagawa).

928 **Imayo Hotaru Gari no zu**: "Present style of Fire-fly Catching." Triptych. A Party of Women and Children under willows overhanging a wattled stream, beating down the fire-flies with fans; *full-size, upright*; *signed* SADAHIDE (3)

929 **Noka Kosaku no zu,** "View of Peasants farming." Triptych. Scene of a farm house beside a great tree with men and women engaged in harvesting, threshing, winnowing and grinding rice, etc. with open country and Fuji beyond; *full-size, upright*; *signed* GYOKURANSAI SADAHIDE (3)

*** A very fine and interesting work.

SADASHIGE (Utagawa).

930 **Hanami Asobi no zu,** "A Cherry-blossom Party at Play": Views of Children at their games; *four sheets*; *full-size, oblong*; *signed* SADASHIGE *and* GOCHOTEI SADASHIGE (4)

SADATORA (Gofutei).

931 **Enoshima, Shichi ri ga hama,** "The Seven RI beach at Enoshimi": Full view of the entrance to the famous shrine on the island, from the beach, where women and children are walking; one woman lighting her pipe from that of another who is riding an ox; *full-size, upright*; *signed* GOFUTEI SADATORA (3)

932 **Sumidagawa no Yugure,** "Day-break on the Sumida river." Triptych, *blue print.* Three single figures of women on the shore, one leading with a lantern, the opposite shore in the early mists of the morning; *full-size, upright*; *the under clothes tinted red*; *signed* UTAGAWA SADATORA *and* GOFUTEI SADATORA (3)

YOSHIKUNI (Toyokawa).

933 **Geisha in ancient costumes:** Two portraits; Hinadori of Ogi-ya in a floral head-dress beating a rattan with a split bamboo; and Agemaki of Ogi-ya with basket-hat carrying a sword and holding a single bamboo stilt; *both full-size, upright*; *signed* JUKODO YOSHIKUNI (2)

*** Fine prints with good gauffrage effects.

YOSHITORA (Ichimosai).

934 **The Battle of Kawanakajima.** Triptych. Uesugi Kenshin dashing into the Chikumagawa on horseback after Takeda Shingen, and other members of the rival houses joining in the fray; *full-size, upright*; *signed* ICHIMOSAI YOSHITORA

YEIZAN (Kikugawa).

935 **Ladies Shopping.** Triptych. Three groups of fair women in front of Matsuzaka-ya, one of the great stores of Yedo, at Uyeno, Hirokoji, *a fine piece of decorative work*; *full-size, upright*; *signed* YEIZAN (3)

936 **Ladies Shopping,** *the right-hand sheet of the foregoing triptych.*—**A Group of three Women** in the garden of a tea-house beside the Sumida river, with refreshments for visitors; *one sheet from a triptych*; *full-size, upright*; *both signed* YEIZAN (2)

937 **Hatsuyuki Kodomo Asobi,** "Children's Amusements, First Snow." Triptych. A party of boys playing snow-balls, making a figure of Daruma, rolling up a big snow-ball, and others looking on; *full-size, upright*; *signed* YEIZAN (3)

938 **Yukun Uchiniwa Asobi,** "Amusements in the garden of a house." Triptych. A group of six GEISHA and attendants and a boy, fishing in a pool fringed by purple and white iris; *full-size, upright*; *signed* KIKUGAWA YEIZAN; *framed* (3)

*** In beautiful state.

939 **Festival at Ryogoku Bridge.** Triptych. View of the bridge looking up the river in mid-stream, boats crowded with pleasure seekers, and people on the bridge viewing fireworks; *full-size, upright*; *signed* YEIZAN (3)

940 **Futami ga ura.** Diptych: View of the Husband and Wife Rocks against a great red half-disc of the sun, and two groups of women, three paddling in the sea and three on the beach; *full-size, upright*; *signed* KIKUGAWA YEIZAN; *framed* (2)

941 **Furyu Kodokara Awase Mutsu Tamagawa,** "A refined series of children joined to the six Tama rivers": CHIDORI TAMAGAWA, a lady walking, followed by a child with a closed umbrella; and across the top, the river with sanderlings flying; HAGI TAMAGAWA, a mother holding a little boy in her arms, the child holding a red fan; and across the top, view of the river fringed with bush clover; *both signed* YEIZAN (2)

942 **Kyokaku Sugata Omi Hakkei** (the name of a lyric dance), "The chivalrous person," a man seated with arms folded, and a woman standing as one of the Beauties of Omi or Lake Biwa; *one of a series* FURYA JORURI ODORI TSUKUSHI, "a refined series of lyrical dances"; *signed* YEIZAN.—**Karauta of Choji-ya** on parade as The Ide Tama River, *from a Tamagawa set.*—**Shobu Saké at Yorozu-ya**: A Woman just out of her bath loosely clad and a young boy with SAKÉ kettle and cup; *one of a series* FURYU SAKAYA GO SEKKU, "The Five Festivals of the SAKÉ Shops"; *both the last signed* KIKUGAWA YEIZAN (3)

943 **Umegawa and Chiubei,** two celebrated lovers under an umbrella, she holding the edge of her UCHIKISE in her mouth, *one of a series,* ODORI KIOGEN SOROI, "A uniform set of theatrical dances."—**The Second Month,** a woman and a child holding an Inari mask under a plum-tree; *one of a series* FURYU NENYU GIOJI, "The Customs of the Year"; *both signed* YEIZAN. *The first of these framed* (2)

944 **Children as the Seven Gods of Good Fortune,** with Ebisu in the centre standing and waving a fan in a boat with a dragon's-head prow; rising sun on the horizon; *full-size, upright*; *signed* YEIZAN (3)

945 **A Woman** walking under an umbrella; *one of a series*, FURYU BIJIN SOROI *with red title label and inset view in a circle*; *signed* KIKUGAWA YEIZAN.—**A Woman** with paper handkerchiefs in her hand on a staircase pausing to look round; *one of a series* BIJIN ROK'KASEN; *unsigned* (2)

946 **Playing Forfeits**: A Woman seated beside a black box making signs with her fingers for a forfeit game; *one of a set*, FURYU KITSUNE KEN, "Refined Fox-fist."—**A Woman and Child**, the woman holding a fan with portraits of a theatrical character by YEIZAN, and the child with a dog; *both full-size, upright, without backgrounds*; *signed* KIKUGAWA YEIZAN (2)

SHONEN and others.

947 **A Surimono.** TOBA-YE style, a Yoshiwara belle and KAMURO on promenade; *of unusual form, full-size, upright*; *dated* 1809; *signed* SHONEN.—**Two Surimono,** *by* WATANABE KWAZAN, a noble who designed colour prints when pressed for money; *signed* KWAZAN, *c.* 1818.—**Shiokumi** "Carrying Sea Water"; *a narrow oblong print*; *signed* HOTEI (4)

HIROSHIGE (Ichiryusai).

948 **Yoshitsune Ichidaiki,** "Biography of Yoshitsune." *Complete series of ten, full-size, oblong*; *published by Sano-ya Kihei, with the stamp Sen-Kakudo*; *each signed* HIROSHIGE. *Some plates are numbered, and some are not, but as the numbering is not in chronological order, the following order seemed better*: (1) **Tokiwa's flight** with her children after the murder of Yoshitomo; snow scene, with bamboos bending over under the weight of the snow. (2) **Ushiwaka learning to fence** under the instructions of Sojobo, the King of the Tengus, at Kuramayama; a forest scene at night. (3) **Visiting Ise no Saburo** at his house by night to enlist his services. (4) **Ushiwaka with Joruri Hime,** when he persuaded the daughter of the great Taira tactician Kiichi Hogen to let him see her father's books on war. (5) **Combat with the priest Shirakawa no Tankai** at the Gojo Temple; a moonlit scene on the Temple steps. (6) **The Defeat of Benkei** on Gojo bridge; a night scene, with moon peeping behind a hill. (7) **Killing Yoichi at Keage toge,** a mountain scene by a waterfall. (8) **The Battle of Mikusayama,** where Yoshitsune defeated the Taira by a night attack in 1184. (9) **Scaling the Cliffs at Hiyodori Goye** to surprise the castle of Ichi no tani. (10) **The Sakaotoshi at Ichi no tani,** "The Slipping down" on the castle where the Taira were defeated in 1184 (10)

*** A fine series of plates, in good state.

KWA CHO, "FLOWER-BIRD."

Large Panel Series bearing various seals of the publisher FUJIOKA KEIJIRO; *signed* HIROSHIGE; 15 *in. by* 7 *in.*

949 **Mandarin Ducks** on water under a spray of wild hydrangea, a splendid impression, the feathers rendered in gauffrage — 1 16

950 **Male Pheasant** standing on a projecting ledge of rock beside wild asters, a fine impression, the feathers picked out by gauffrage; *framed* — 4 2 6

951 **A Crested Bird** with long tail standing on a drooping branch of white plum-blossom against a finely graded background of sunset sky; crest and breast with gauffrage; *framed* — 2 6

952 **Kingfisher diving** out of a yellow sky past a branch of hydrangea with pink and blue blossoms; feathers and blossoms rendered with gauffrage; fine colouring — 2 2

953 **A Peacock** with tail erect passing under pink and white peonies; gauffrage in the flowers — 3 5

954 **White Egret** poised in the air above purple iris flowers; the whole body and wings rendered in gauffrage against a graded blue sky — 2 6

955 **Two Frogs** leaping in a stream under a straggling wild rose bush with yellow flowers — 2

Panel Series of medium size by various publishers; signed HIROSHIGE; 15 *in. by* 5 *in.*

956 **Hornbill** standing on a stalk of flowering magnolia; *framed* — 2 2

957 **Kingfisher** flying above spotted iris — 1 1

958 **Long-tailed Bird** flying above a hill side with wild azalea — 10

959 **Quail**, a pair standing by a tall stalk of poppy — 11

960 **Cock**, back view, standing in snow — 12

961 **Sparrow** flying over a wild rose branch — 12

962 **Crane** standing beside a blue and yellow wild flower — 1 10

963 **Golden Pheasant** standing amongst bracken sprout — 5

964 **Pink Begonia** on a tall stalk, dark background — 1 4

965 **Buncho** standing on a branch of plum blossom with upright spikes — 10

Panel Series, three on a block; *signed* HIROSHIGE; 13½ *in. by* 4½ *in.*

966 **Wild Geese**, three, flying across the moon.—**Sparrow** on spray of cherry blossom.—**Kingfisher** flying up under hydrangea (3)

967 **Mandarin Ducks** swimming under Bamboo.—**Canary** on a tendril of wistaria (2)

968 **Kingfisher** diving over iris. **Sparrows** and camelia in snow. **Cuckoo** flying over wild rose (3)

969 **Kingfisher** diving above iris.—**Falcon** perched on a pine tree. **Crane** standing by golden-rod and kusa grass (3)

970 **Kwa Cho.** Four small size panels, various (4)

971 **Kwa Cho.** Four more, sizes various (4)

972 **Kwa Cho.** Almost square size Kingfisher and red flowers, *signed* HIROSHIGE, and a **Fish**; *signed* YEISEN (2)

LANDSCAPE PANEL PRINTS.

973 **Toto Meisho.** Series, published by YAMAGUCHI (TOBEI); *signed* HIROSHIGE, three on a block: **Takanawa tsuki yo**, "Moonlight at Takanawa," a cuckoo flying across the moon and the poles of junks rising out of a blue mist.—**Nihon Bashi, Yuki bare**, "Bright Weather and Snow at Nihon Bridge," three bridges in this scene.—**Gotenyama Hanami**, "Cherry-blossom Party at Gotenyama," seated on the hillside overlooking the sailing junks in the bay (3)

*** All good impressions.

974 **Mu Tamagawa**: *Series, published by* KAWA SHO; *signed* HIROSHIGE.—**Michinoku, Noda**: With flight of CHIDORI.—**Omi, Nogi**: With bush clover and reflection of the moon.—**Yamashiro, Ide**: With wild yellow roses on its banks.—**Kii Koya**: The poisoned stream (4)

975 **Gotenyama**: Spring, cherries in blossom on the hill-sides, and two moored junks on the water; *one of the* SHIKI YEDO MEISHO *panel series, published by* KAWAGUCHI

*** A good impression.

976 **Musashi, Ryogoku**: View under the Ryogoku bridge, where a pleasure boat crosses the river, in it a woman playing the SAMISEN under the awning, and another standing up at the head of the boat watching two men swimming; *full-size, oblong*; *one of a series* SHOKOKU MEISHO ZU YE, "Celebrated Views of the Provinces"; *signed* HIROSHIGE, *and dated* ANSEI *Tiger* 8 = 8*th month*, 1854; *publisher* MARU-YA (JIMPACHI)

*** A rare print from a set not mentioned by Happer.

TRIPTYCHS.

977 **Toto, Ryogoku Yusen no zu,** "View of Pleasure Boats at Ryogoku, Yedo": Triptych. Fine view of the bridge from midstream, and under the arches the river beyond and another bridge; over the centre a firework is bursting with red balls; *full-size, upright*; *signed* HIROSHIGE; *publisher's seal of* SANO-YA KIHEI (3)

*** This is a triptych little known, not appearing in the Happer collection.

978 **Kisoji no Yama Kawa,** "Mountain and River on the Kiso road": Triptych. The largest, and esteemed as one of the finest of this artist's snow scenes; *full-size, upright*; *signed* HIROSHIGE, *and dated* 1857, 8*th month*; *publisher* TSUTA-YA (3)

*** A finely graded copy, in good condition.

979 **Buyo Kanazawa Hachi sho Yakei,** "Night Scene of the Eight Views of Kanazawa, Buyo" (Musashi): Triptych. A magnificent Landscape of the inlet on the shores of Tokyo Bay in the light of the full moon; *full-size, upright*; *signed* HIROSHIGE, *sealed* ICHIRYUSAI; *and dated* 1857, 7*th month*; *publisher* TSUTA-YA

*** A beautifully sharp, clear copy.

980 **Awa, Naruto no Fukei,** "View of the Whirlpool of Awa": Triptych. Scene of the celebrated Rapids in the channel dividing Shikoku from Awaji, and the hills on the further shore; *full-size, upright*; *signed* HIROSHIGE, *sealed* TOKAI NO IN, *and dated* 1857, 4*th month*; *publisher* TSUTA-YA (3)

*** A clear copy in the most beautiful state.

See Illustration. Plate XXXV.

981 **Enoshima Kaicho Sankei Gunshu,** "Crowds going to the Temple at the opening of the Shrine (of Benten), Enoshima": Triptych. Schools of Geisha with umbrellas of various designs, making their way towards the island; *full-size, upright*; *signed* HIROSHIGE; *publisher* YOROZU-YA; *not first edition* (3)

982 **Uyeno Hanami no zu,** "Cherry Viewing at Uyeno": Triptych. View of the Park with stairway to the Temple in the centre, cherry trees in full blossom contrasted with dark pines, and in the foreground groups of women enjoying the scene; *full-size, upright*; *signed* HIROSHIGE; *publisher's seal of* SANO-YA KIHEI (3)

*** A very fine impression.

983 **Furyu Genji Awase, Akashi,** "A refined comparison of the Genji incidents": Triptych. Two Geisha on a balcony watching the departure of a guest and his servant, as they pass through the Suzuki grass above the sea beach at Akashi, with the inland sea near Kobi lit by the autumn moon; *full-size, upright*; *the figures by* KUNISADA, *landscape signed* HIROSHIGE; *dated* 1853, 4*th month* (3)

984 **Furyu Genji Awase, Suma**: Triptych. A Man standing on the balcony of a house watching a boat sailing past Suma beach in the Straits of Akashi; *full-size, upright*; *figure by* KUNISADA, *landscape signed* HIROSHIGE; *dated* 1853, *4th month* (3)

HIROSHIGE II.

985 **Ebb tide at Fukagawa**: Triptych. People out on the sands gathering clams and catching fish in the pools; *full-size, upright*; *signed* HIROSHIGE; *dated* 1867, *2nd month* (3)

986 **Soshu, Shichi ri ga hama**: Triptych. "The Seven RI Beach," with view of Enoshima and Fuji, ladies on the beach gathering shells; *full-size, upright*; *signed* HIROSHIGE (3)

987 **Koto Meisho, Takanawa Niju Rokuya.** Triptych. "The Moon of the 26th day at Takanawa," booths along the beach and people pleasuring, on the water the dark hulls of boats in the moonlight, and fireworks in the sky; *full-size, upright*; *signed* HIROSHIGE (3)

988 **Ise Meisho, Futami ga ura.** Triptych. Three groups of women on the beach facing the Husband and Wife Rocks in the early morning just before sunrise; *full-size, oblong*; *signed* HIROSHIGE (3)

989 **Ise Sangu Miyagawa no Watashi.** "Miyagawa Ferry. Pilgrims going to Ise." Triptych: *full-size, upright*; *signed* HIROSHIGE; *dated* 1867, *4th month*.—Also Opening of the River Festival at Ryogoku; *one of a set of* TOTO MEISHO, *printed mainly in blue* (4)

TOSA SCHOOL.

990 **Three Drawings** in colours on a gilt ground: Scenes of Court Life, apparently illustrations of the GENJI MONOGATARI; *unsigned* (3)

SURIMONO.

991 **Gakutei.** Two Women in a rain storm; Two Storks on a pine tree, emblems of Long Life and Felicity; and another; *all signed* GAKUTEI (3)

992 **Shinsai.** A Lady and Boy at plum blossom time; a Cat and awabi shell; and two others; *all signed* SHINSAI (4)

993 **Hokkei.** Two Views of Enoshima; Watching the rising sun on the New Year morning; and a Suit of Armour with New Year offerings; *all signed* HOKKEI (4)

994 **Hokkei.** Boy holding a snake on a stick; Enoshima; Horses; and two others; *all signed* HOKKEI (5)

995 **Kunisada and others.** Two by Kunisada; one by Kuniyoshi; one by Shuntei; and another (5)

996 **Tsukimaro**: two of wrestlers; and four others (6)

997 **A Kakemono-ye**, by YEIZAN; Ryogoku bridge; *signed* SHUNRO; two large Surimono; and a small Print (5)

998 **The Attendant** of Fudo Mio-o lifting the frozen Mongaku out of the waterfall; and three other Prints (4)

999 **Three Kakemono-ye.** A Falcon on a pine-tree, by GOSOTEI TOYOKUNI; A Woman in the wind, by KEISAI YEISEN; and Cranes flying, by HIROSHIGE (3)

1000 **A Kakemono-ye.** A Snow Gorge, the companion print to the celebrated Monkey Bridge, by HIROSHIGE, mounted as a KAKEMONO; and a small Picture of the Seven Lucky Objects SHICHI FUKU, by HIROSHIGE, mounted as a KAKEMONO (2)

BOOKS.

1001 **Hiroshige.** ROKU-JU-YO SHU MEISHO ZU KWAI, "Views of the Sixty odd Provinces"; *complete set of* 69 *full-size upright plates, with title and contents page, seal dated* "DRAGON *9th month*," *and in characters* "ANSEI 3," *i.e. Sep.* 1856; *in album form and Japanese binding*

1002 **Hiroshige.** FUJI SAN JU ROK'KEI, "Thirty-six Views of Fuji": *complete set of a half-plate series, with two in duplicates; in album form in Japanese binding*

1003 **Hiroshige.** TOKAIDO; *complete set of* 56 *of a half-plate series; in album form in Japanese binding*

1004 **Hiroshige.** TOTO MEISHO, "Celebrated Views of Yedo"; *complete set of* 43 *plates published by* SANO-YA KIHEI; *in album form and Japanese binding*

1005 **Hiroshige.** TOKAIDO; *complete set of* 55 *full-size oblong plates of the edition published by* MARUZEI *of Yedo, original issue, numbered throughout, with six other plates added; in album form and Japanese binding*

1006 **Hiroshige.** TOKAIDO; *complete set of* 55 *full-size oblong plates of the edition published by* YEZAKI-YA *of Yedo, original issue, in album form and Japanese binding*

1007 **Hiroshige and Yeizen.** KISO KAIDO TSUZUKI NO ICHU, "The Stations of the Kiso road"; *complete set of* 70 *plates, not the original issue but a later edition; in canvas binding*

1008 **Hokusai (Katsushika).** TOTO SHOKEI ICHIRAN, "A Synopsis of the Scenery of Toto" (Yedo); FIRST EDITION, *Yedo*, 1800, 2 vol. 40 *pp. of illustrations in colours; signed* HOKUSAI SHINSAI

1009 **Hokusai (Katsushika).** YEHON SHOKUNIN KAGAMI. "A Mirror of Artizans"; second edition, *Yedo*, 1803, 1 vol. 34 *pp. of illustrations in colours, metal, and gauffrage, showing people engaged in manufactures; signed* HISHIKAWA SORI

1009A **Hokusai.** YEHON SHOKUNIN KAGAMI, another copy; *from the Happer collection*

1010 **Hokusai (Katsushika):** YEHON KYOKA YAMA MATA YAMA, "Comic Poems—Mountains upon Mountains"; FIRST EDITION, *Yedo*, 1804, 3 vol. 60 *pp. of illustrations in colours*; *signed* HOKUSAI

1011 **Hokusai (Katsushika):** YEHON SUMIDAGAWA RYOGAN ICHIRAN, "A Synopsis of [the scenery of] the two sides of the Sumida river;" FIRST EDITION, *Yedo*, 1806, 3 vol. in 1, 23 *double-page illustrations in colours*

1012 **Hokusai (Katsushika):** FUGAKU HYAKKEI, "The Hundred Views of Fuji," vol. II of the FIRST EDITION in original covers, known as the "Falcon's feather" edition, *published in* 1835; also the 3 vol. of what is probably the second edition on rather whiter paper; *very fine and sharp impressions, in silk brocade case*

1013 **Hokusai (Katsushika):** TOKAIDO GO-JU-SAN TSUGI, "Fifty-three Stations of the Tokaido," full Set of 56 quarter-plate Prints, the last three being a Kakemono Shop, The Butterfly Dance, and a Court Scene, *in the original wrapper as published*; *signed* HOKUSAI

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1015 **Masanobu (Kitao):** KOKON KIOKA FUKURO, "A Sack full of old and modern comic Poems"; FIRST EDITION, *Yedo, no date*, 100 *pictures of poets, and five preliminary illustrations of girls and festivals, in colours, poems collected by Yadoya Meshimori*; *signed* KITAO DENZO MASANOBU

1016 **Minko (Tachibana):** SHOKUNIN BURUI, "Classes of Artizans," second edition, *Yedo*, 1784, 2 vol. 28 *double-page illustrations in colours, the blocks cut by Okamato Shogyo, published by Uyemura Fujisaburo*; *signed* GYOKUNIN KEN TACHIBANA MINKO

*** The first edition of this book is so rare that it is scarcely known, almost the whole edition having been burnt in the great fire of 1772. A copy of the second edition is esteemed an artistic treasure.

1017 **Shigemasa (Kitao):** KWACHO ZUYE, "Pictures of Flowers and Birds"; FIRST EDITION, *Yedo*, 1805, 3 vol. *the first three of a series promised*, 46 *pp. in colours*; *signed* KITAO KOSUISAI

1018 **Shinsai:** KASEN AWASE, "Poet Game," a complete Set of 36 Surimono, each with part of a gilt fan-leaf bearing a shell beside the title; *printed in colours, metal and gauffrage, a leaf of shells as frontispiece*; and five other Surimono by other artists in the book.

1019 **Shunsho (Katsugawa)**: NISHIKI HYAKUNIN ISSHU AZUMA-ORI, "Brocades of one hundred Poems woven in Yedo style." Pictures of the 100 Poets, and six preliminary illustrations concerning the ROKKASEN; FIRST EDITION, *Yedo*, 1775, 1 vol. *in colours*; *signed* RIRIN KATSUGAWA YUSUKE FUJI SHUNSHO

1020 **Shunsho and Shigemasa**: SEIRO BIJIN AWASE SUGATA KAGAMI, "A Mirror of the Portraits of Fair Women of the Tea-houses"; FIRST EDITION, *Yedo*, 1776, 3 vol. *containing* 43 *double-page illustrations of scenes in the Yoshiwara, and a few other illustrations of flowers, in colours*; *signed* KATSUGAWA YUJI SHUNSHO, *and* KITAO KARAN SHIGEMASA

*** One of the most beautiful books ever published in Japan, and generally speaking in good condition.

1021 **Six Artists**: OTOKO TOKA, the name of a dance for the 14th day of the 1st month; really poems written by men, *with six double-page illustrations in colours*; *each signed, by one of the following artists*, KITAO KOSUISAI (*Shigemasa*), HAKUHO SON YEKIGI, CHOBUNSAI YEISHI, UTAMARO, HOKUSAI SORI, *and* (*Tsutsumi*) TORIN; FIRST EDITION, *Yedo*, 1798, 1 vol.

1022 **Sukenobu (Nishikawa)**: YEHON TOKIWA GUSA, "Pictures of Evergreen Grasses," in reality, groups of women in every-day life; FIRST EDITION, *Yedo*, 1731, 3 vol. 95 *pp. of illustrations in black, and white*; *signed* NISHIKAWA SUKENOBU; *a very fine large paper copy*

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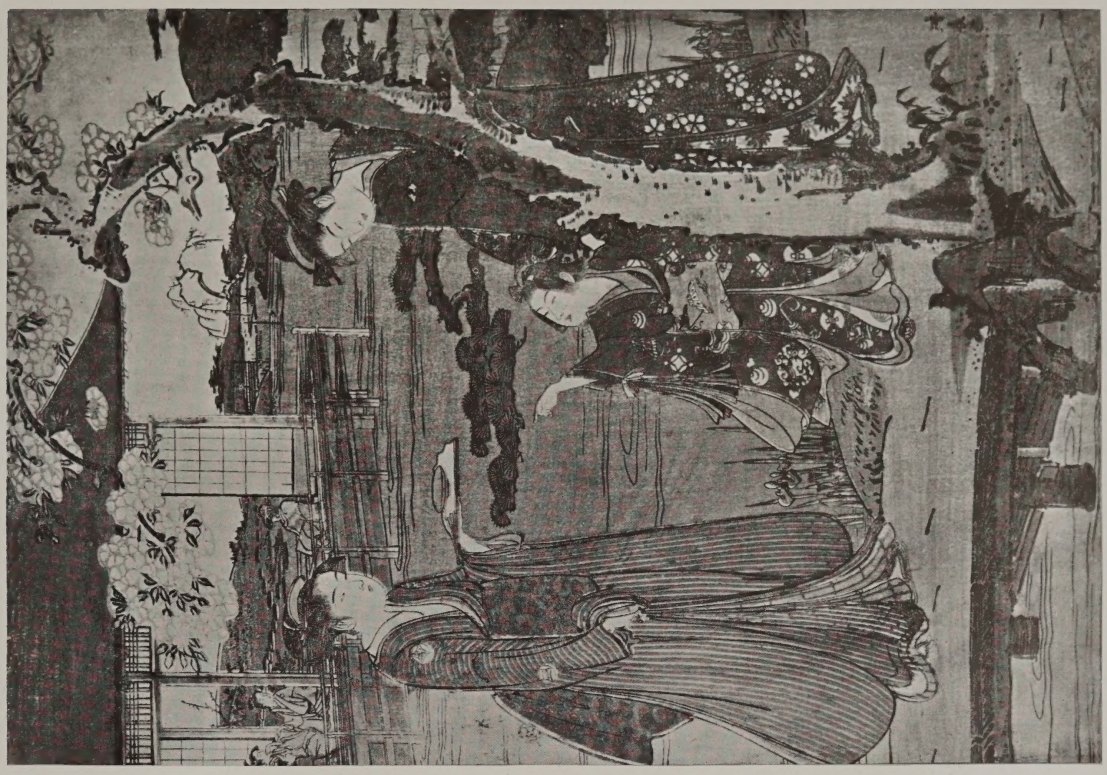

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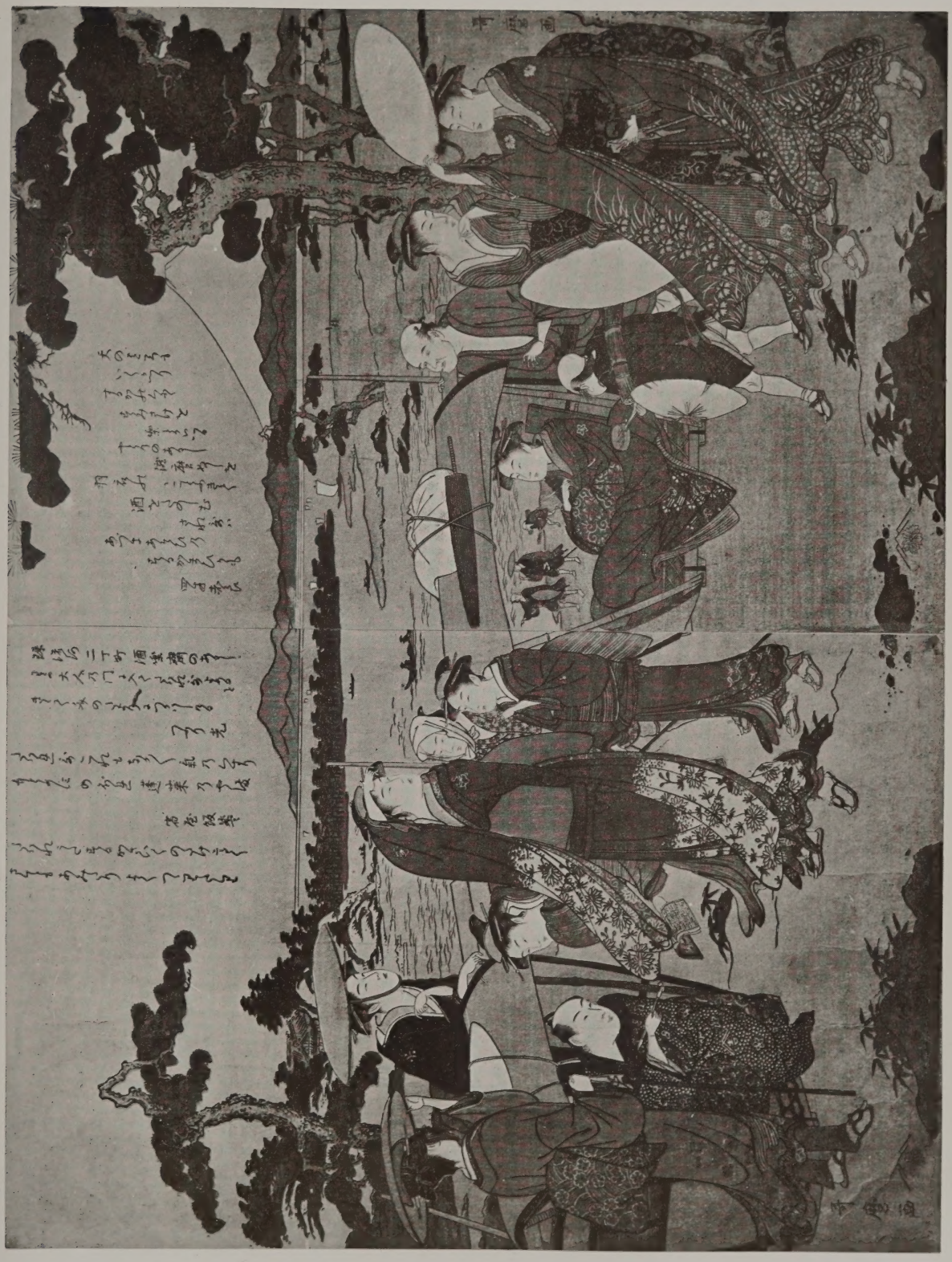

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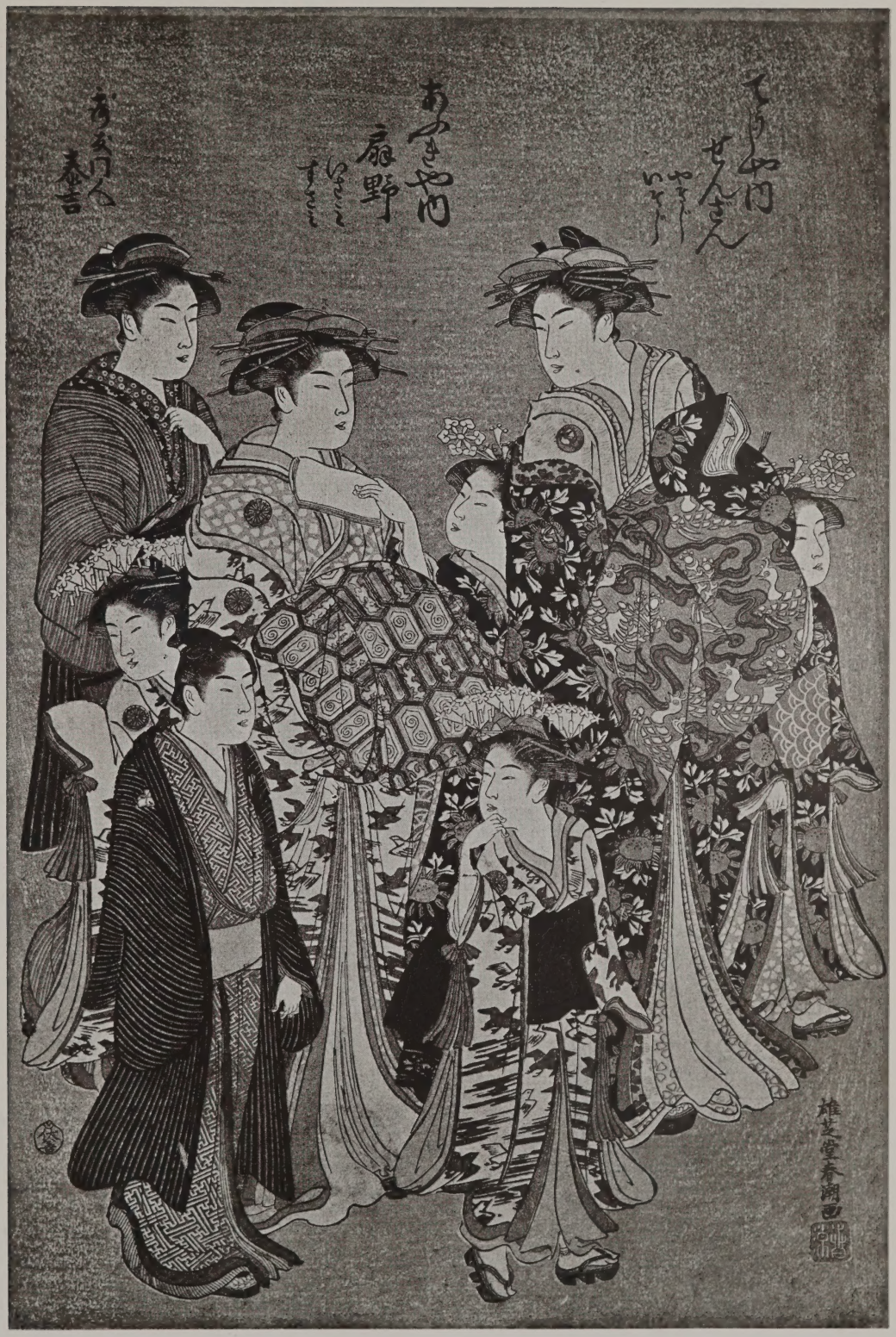

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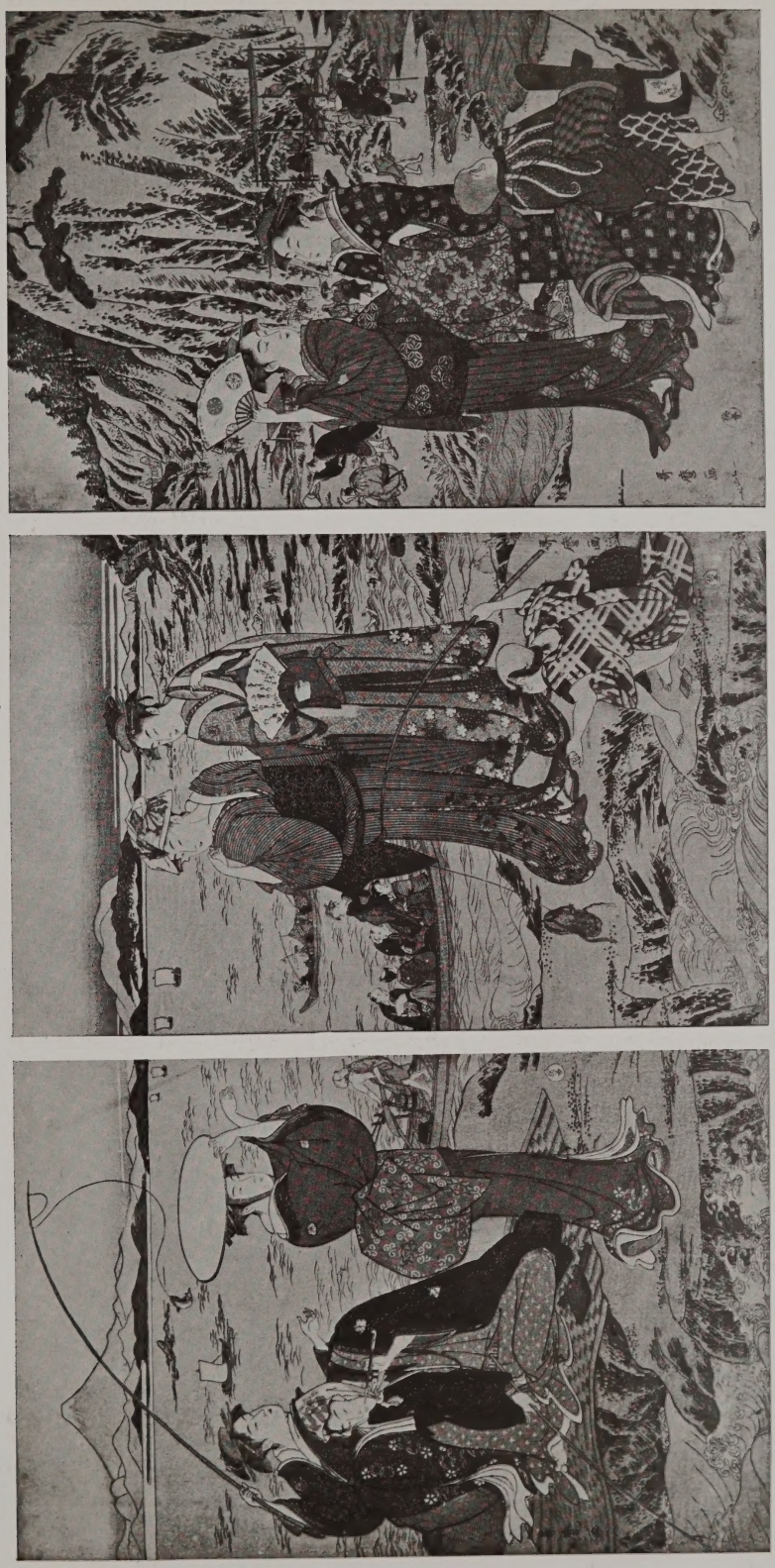

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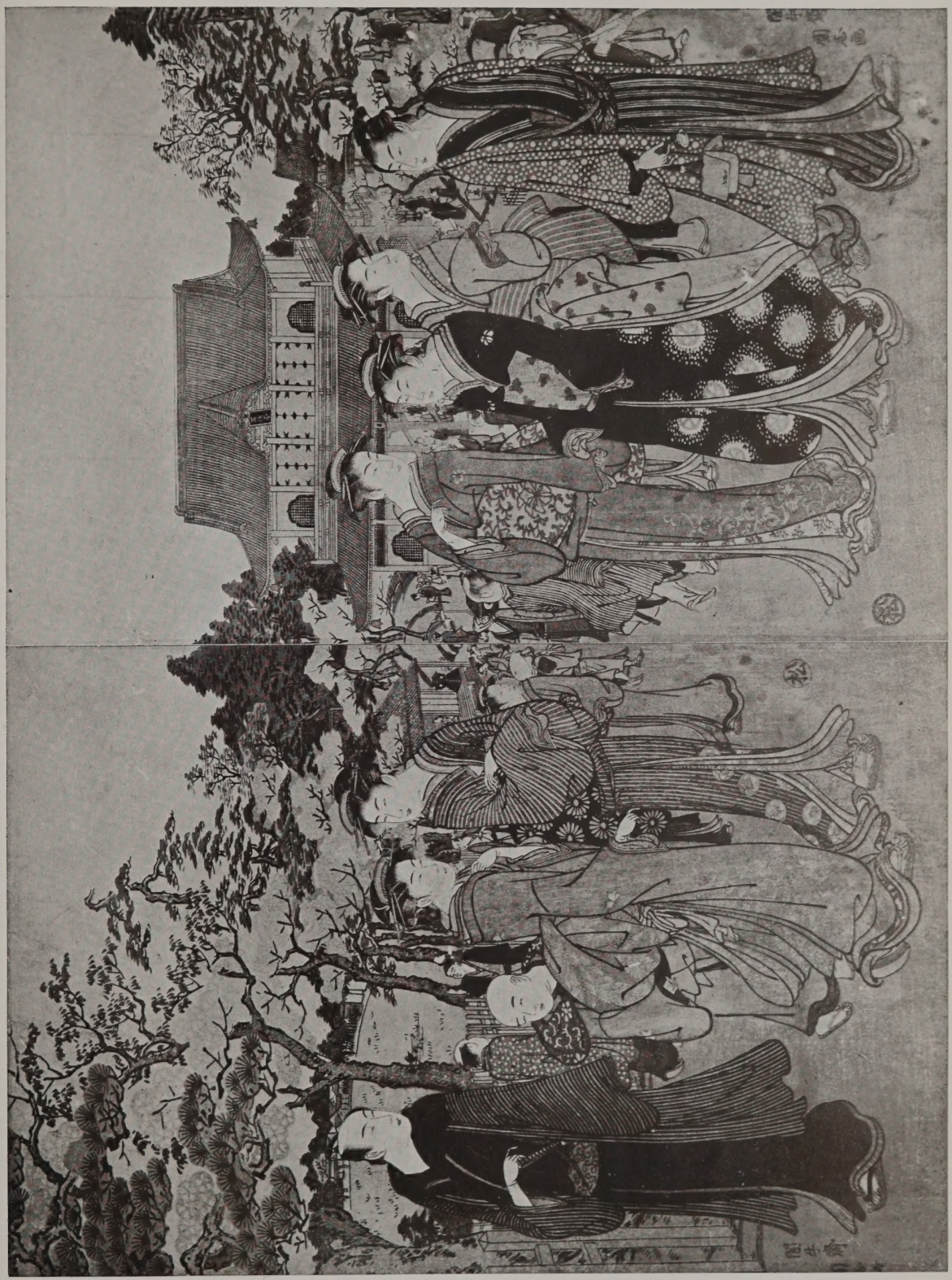

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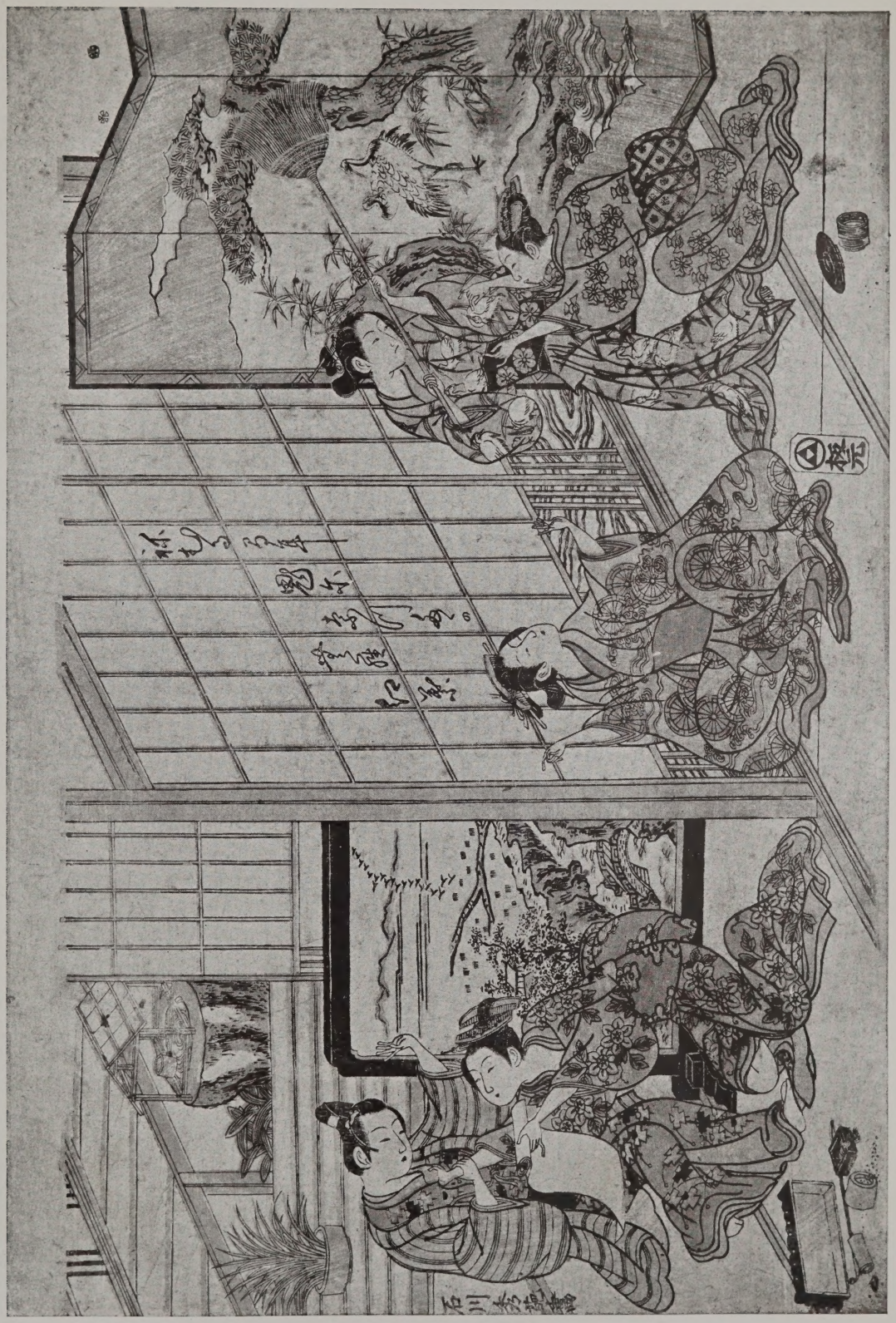

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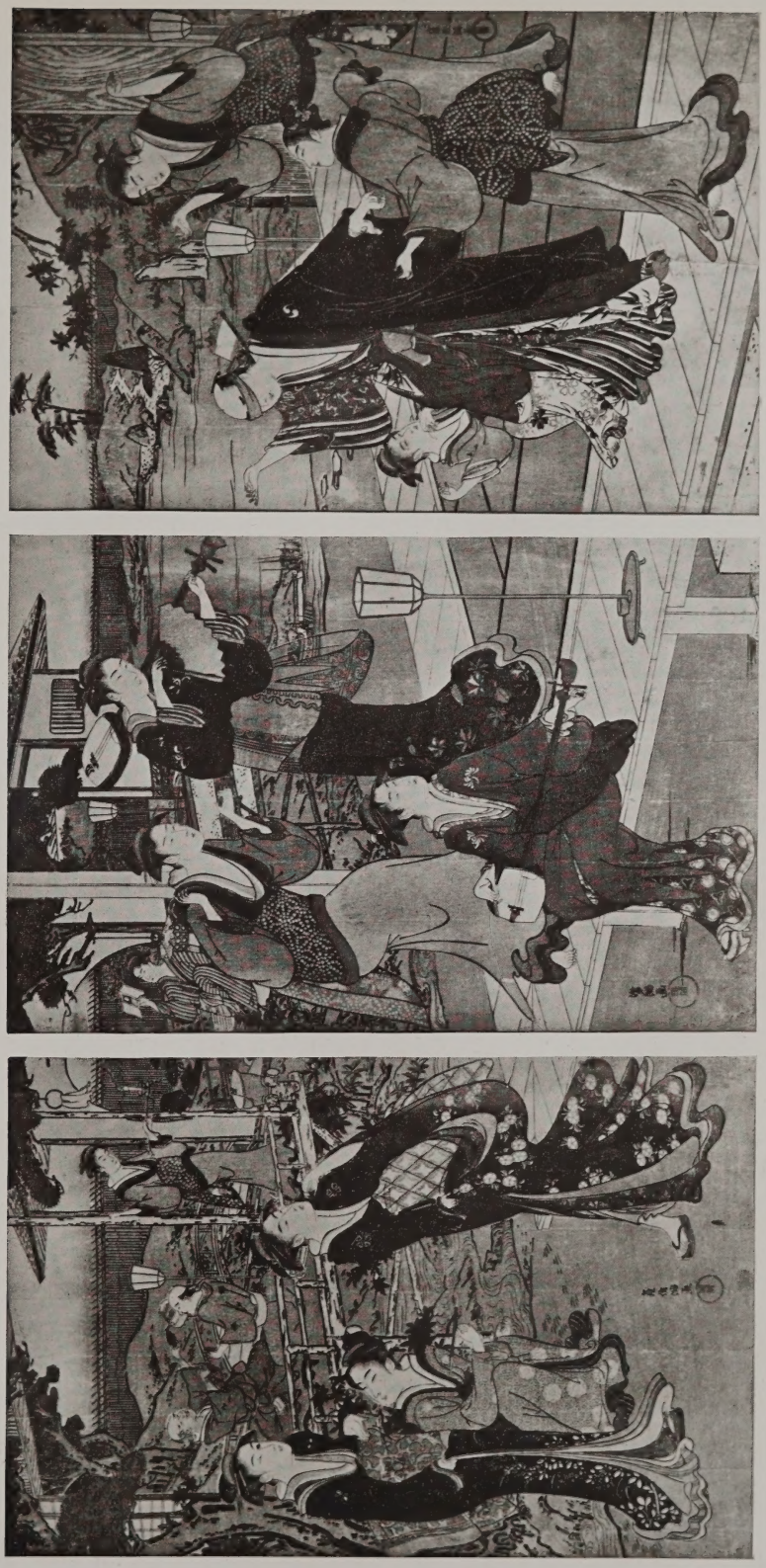

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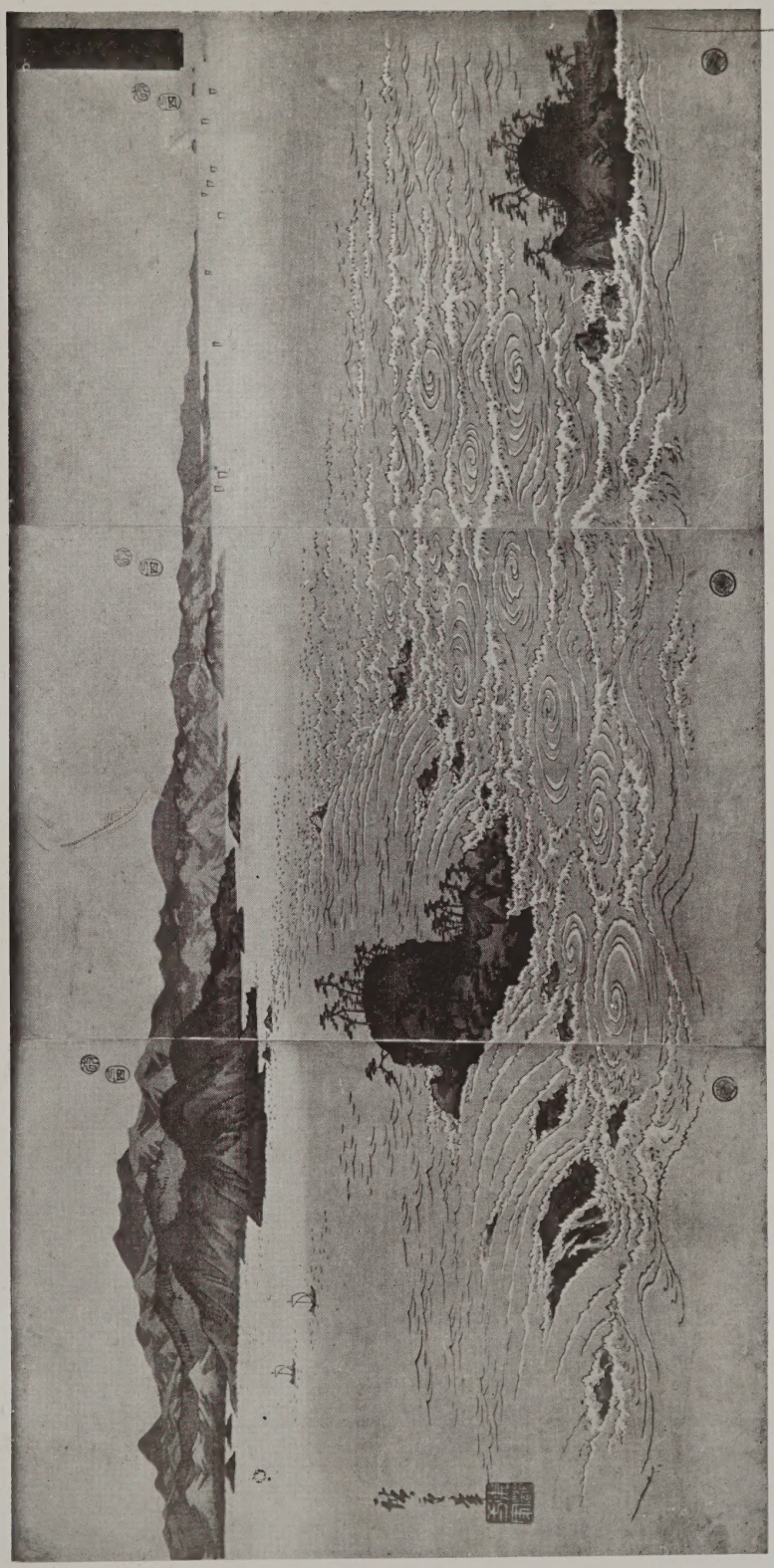

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